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March 1925

The American Organist

CL. SCOTT BUHRMAN, F.A.G.O. . . . Editor

LATHAM TRUE, Mus. Doc. . . . Associate Editor

IT IS difficult to explain this strange timidity, this total lack of artistic inquisitiveness, and this callous indifference to the future of American music. The average organist seems to think that any pre-mid-Victorian work is good enough, provided only that its effect has been tested out two or three thousand times before. He totally ignores the enormous increase to his own musical reputation that is bound to come from the study and performance of new American works. Even if one is suggested to him, his usual view is that it may not be as great and safe as *The Redemption* or *The Messiah*, and that therefore he will not touch it. We might make a number of unpleasant reflections on this spineless and sterile attitude. But we will spare our hard-shell organist readers the pain of reading them.—CECIL FORSYTH in *The New Music Review*

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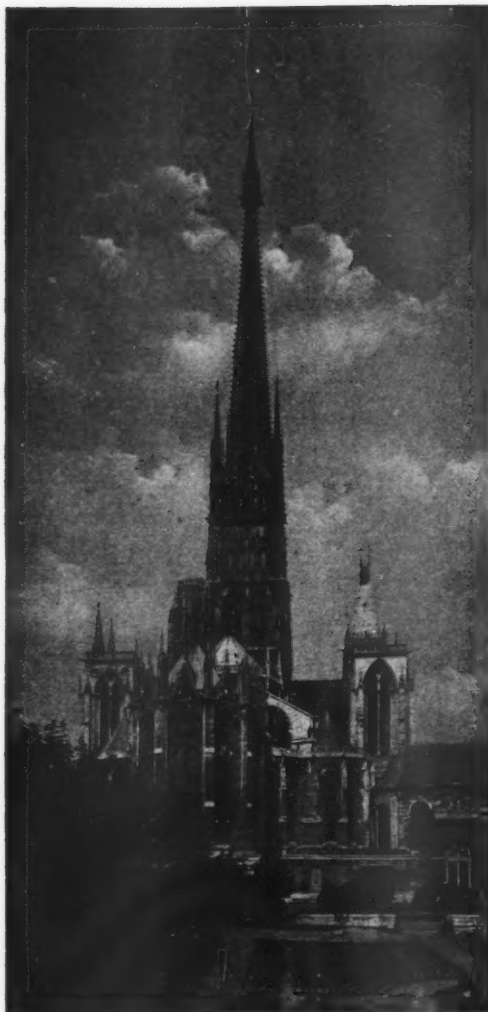
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THE CATHEDRAL, ROUEN, FRANCE

"The Cathedral grand organ is a four-manual Mercklin built in 1860; Monsieur Haelling has been organist since 1902.....This Morning we went to High Mass. It was a fete day. We found the interior beautiful with flowers. The procession was led by a quartet of horns followed by small children dressed in white, strewing rose petals. The choir and priests, with the usual colorful vestments, all made the scene beautiful."
—Hugh McAmis, Paris Representative of THE AMERICAN ORGANIST

The AMERICAN ORGANIST

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No. 3

Editorial Reflections

Young Souls

IV.



ANY young souls are functioning in music. I suspect that fully three-fourths of the singers and players mentioned in the columns of music journals, are young souls. I know that many organists are. Now these men and women are delightful companions, agreeable (though generally not inspiring) musicians, splendid fellows socially; but they are as blind as bats to everything outside the little spot of limelight in which they happen to be standing.

Young-souled musicians do not make good friends, except within their own limited circle. They do not understand older souls; and what they do not understand they reject with that finality which is so characteristic of youth. On the other hand, they assume a patronizing attitude toward those less experienced than them-

selves, always seeking to play the role of master, of advisor. They thus tend to form a close corporation—Young-Soul, Inc.—of which the motto seems to be You Praise Me and I'll Praise You. This reciprocity-in-kind is in the main sincere; but it is barely skin-deep, for behind one another's back each is heartlessly critical. Theirs is not true friendship; it is merely toleration—for value received.

It is not wholly safe to let a young soul do one a favor. He will never forget it. No matter how fully a kindness may be repaid, with principal doubled and trebled, forever and forever, until the end of time, it will loom large in the consciousness of the doer and bind the recipient perpetually to the tail of his triumph-chariot. Even if the favor be on the other side the young soul may be trusted so to shift the burden that its weight will not rest on his own shoulders. This is one of the least forgivable traits of the young soul. Shall we blame him? Cui bono? He is not malicious; he is ignorant—that is all. Do we blame a blind man because he cannot paint the hues of sunset?

The young-souled musician is often-

times a master technician. His ideal is that of physical perfection, and he often seeks to outshine his contemporaries in technical proficiency. The organist who can play more notes per minute than any other living man, who has at his finger tips a completer Bach repertoire than that of any other performer, who has memorized more compositions and repeated less frequently than any other recitalist; these are typical young souls, and they fling about strings of superlatives and super-superlatives as recklessly as the announcer on a sight-seeing wagon. Typical of the attitude of the young soul was the remark made by one of them (a pretty good organist, too, when he feels that something is to be gained by good work) to an acquaintance of mine, "Oh, I don't bother with all these fine points. They take too much out of me." Bother with them? He gets just as much praise — and vastly more appreciation — by holding his performance to the level of public taste. So why should he bother?

The young-souled musician is inordinately fond of the almighty dollar. Recently I heard a minister — not a very intelligent one, to be sure, but one who by virtue of his office would be expected to voice sentiments a little above those of the common herd — expound in all seriousness the doctrine that "the only standard of value that we recognize is the dollar." If this is the creed of the pulpit, what should one expect from the organist, whom God created a little lower than the sexton?

They are entertainingly naive, these young souls. Their fingers reach out for the dollar as naturally as those of the small boy reach for the jam pot. It is always a joy to watch the passing show; therefore I have been interested when someone has thrown a baited hook into a pool in which a young soul was disporting himself. Sometimes the bait was publicity; would he give certain services in return for the advertising it would yield. We all know these propositions. Now if he was not already over-fed with publicity — and his capacity is unbelievably enormous — he would invariably jump at it; but if he was already sated he would merely nibble lazily at the bait.

Sometimes the bait was hard work with little publicity; would he contribute toward the musical uplift of the community? No, he would not; he was absolutely indifferent. He always had a ready excuse. "I pray thee, have me excused; for I must get me a wife or an ox, or read a new book, or play golf for my health." Sometimes the bait was money; would he undertake a job, any job, in return for a sizable fee? Indeed he would; and he grew positively acrobatic in his skill in catching this bait, swallowing hook, sinker, and as much of the line as he could grab. This is typical of young souls.

In a small American city is a struggling singing club; and over against it is a musician, an able conductor and a young soul. In years ago the club has repeatedly angled for his services. It could pay only a small sum and it was without reputation outside its immediate environment; therefore the bait was not tempting — he was always too busy. Thus for years the club made shift to get on as best it might, mostly with inferior conductors. Suddenly, unexpectedly, the club became financially opulent. Now that it could afford to pay a larger fee it was again suggested that it angle for the services of Professor Youngsoul. "No," answered the treasurer, "over and over again he has told us that he has no free time. Why shouldn't we believe that he speaks the truth?" But the advisor was urgent; he was experienced in worldly wiles and he thought he knew his man. "Try him again," he urged. "You'll find that he will jump at the chance." So he was approached; and indeed he did jump at the chance; he needed no urging. Now this worthy musician would scorn the imputation that he is working solely for the money he gets; and maybe he is not. But I have watched his career, and while I have known him to refuse many offers I have yet to see him turn down anything that promised either dollars or publicity. He is a typically naive specimen of young soul.

An extreme instance of the lengths to which the young soul's fondness for money will lead is that of the organist who acting in an advisory capacity, accepts a double fee — one from the church

that is about to install a new organ, the other from the builder who gets the contract on the organist's recommendation. Everything may be honest and above board, of course; but such double-dealing creates a bad impression. Moreover it is ethically unsound to accept fees from both sides; indeed, it is well-nigh criminal. But it is, alas! all too common. I am thinking of an organist who, it is said, has received a substantial fee for writing the specifications for a new organ and for giving expert advice on the relative merits of builders, and who is at the same time urging the church to award its contract to the firm — one of several competitors — that has promised him the richest rake-off. Now it may be that this firm is the one best-equipped to fulfil the conditions of the specifications, I know nothing about details, not even the name of the firm; but I do know that it was not intended that the news should leak out and that the reputation of the organist who is putting over this deal has suffered because of it. There is no slightest objection to a man's being paid for his work. On the contrary, his own self-respect and the respect of the public demand that he shall be adequately remunerated. But the organist who soils his fingers with the petty graft that is current in politics is a disgrace to music, which should be rather a calling than a profession — certainly not a "business" in the lowest sense of the term. One is gratified to learn that reputable organ builders themselves deplore the evil and that they have already taken stand against paying commissions to organists who swing contracts in their direction.

v.

WHY waste good ink on young souls? Be assured that it is not in an effort to reform them. Young souls they are, and young souls they will remain to the end of the chapter — to the end of this earthly day — because they have no desire to be otherwise. Repentance — change of mind — is the first step toward progress; and this desire young souls do not cultivate.

Here is the reason: In the give-and-take of life one discovers that musicians

in general and organists in particular are looked down upon by the world in general. Even more than ministers — and ministers are notably so obsessed by class consciousness (as the Socialists call it) that their characteristic attitude is that of the dog in the clever Victrola advertisement; their ear is cocked to hear their master's voice — organists are treated with scant respect by those who employ them. Historians account for this attitude by harking back to the time of the jongleurs (hence our word juggler) in the thirteenth century, when wandering minstrelsy fell into disrepute in the hands of itinerant mountebanks who had varied accomplishments, including singing, dancing, sleight-of-hand tricks, and petty pilfering, which they employed to separate the peasant from his scanty store of cash. Musicians certainly did receive a black eye in those times; and maybe we have not wholly recovered from its effect. But it is doubtful if this fully explains the lack of respect with which musicians are treated.

Dr. Richard Bucke believes that music is the latest faculty to be unfolded in the process of man's evolution. May not this be the key to the enigma? Not only may it be true that the world at large holds in lesser repute its later attainments — because it has not possessed them sufficiently long for them to become general — but may it not also be true that the practise of music attracts to itself rather the younger than the older souls, exactly as each generation in its twenties views life's experimental years from an angle slightly different from that held by its fathers? At best we see only a tiny segment of the full circumference of the circle. Let us have faith that by-and-by (perhaps when we shall have attained to four-dimensional vision) we shall see, not only one earthly life as a complete whole — as elderly people do in retrospect — but possibly a series of lives, wherever lived, into which the stage of young soulism fits as a stage in the natural working out of one's salvation along the inevitable path of experience.

Latham Byrne

Catholic Liturgy and Music

By A. B. STUBER, D. D.



THE CAPTION hereabove might be viewed from various angles. We might discuss it in strict consonance with Catholicism's Magna Charta of Church Music, the muchly discussed and frequently ignored *Motu Proprio* of Pius the Tenth. We might stand aloof and be guided by mere theories and abstract principles regarding both Catholic Liturgy and the application of music in its accompaniment if not embellishment. Remembering however the religious complexion of the majority of readers of *THE AMERICAN ORGANIST* we incline to treat the subject in a more practical manner rather than strictly theologically or musically. We take it that this contribution to the pages of *THE AMERICAN ORGANIST* should be informative rather than critical or idealistic, so that organists outside of the Catholic Church may be better informed as to conditions actually obtaining in their own profession, albeit in one definite direction. Some may be led to look forward to qualifying themselves for the requirements indicated, others may resolve to leave well enough alone, while a third class may decide with hope forlorn to abandon church playing entirely. We shall not be concerned with results, however, so much as with facts and conditions existing, and outside of these with probabilities rather than with mere possibilities. Nor shall we give consideration to such portion of Catholic Liturgy which hardly one out of ten Catholic organists participates in and then at rare intervals. We shall rather consider the ordinary requirements and these in turn as they are affected by average conditions.

Bearing in mind the aforesaid limitations of the scope of our treatment of the subject assigned to us, Catholic Worship,

of which Catholic Liturgy is but the outward regulation, may be divided into ordinary services of frequent and common occurrence, and such as occur but infrequently — thereby becoming extraordinary. Amongst the common services of the Catholic Church we shall mention but two, because we think they really comprise the rest, or can be made to do so. These two foremost services of the Catholic Religion are (the) Mass and (the) Benediction. Among the rarer services of Catholic Worship we mention the administration of Confirmation as the only one worth considering. There are May devotions, Sacred Heart devotions, Lenten devotions, Novenas, etc. etc. But as they invariably have in Sacramental Benediction their climax and conclusion, we class them—for the sake of keeping simple and intelligible what is nowise complex or difficult to grasp—under the Benediction class of Catholic services as distinct from the services of the Mass, though the Benediction service often enough is added to the Mass service.

The Mass service is solemn or private, depending not (as some might suppose) on the presence or absence of a congregation or the use of certain ceremonies but simply upon certain parts of the mass-ceremonial (prayers and readings incidental to it) being emphasized and promulgated by repetition in chant on the part of a choir, after the celebrant has used or introduced the same. This explanation will indicate that a choir is not an integral part of the Mass service as such, but only a hypothetical necessity, if it is desired to celebrate Mass solemnly. Music's function is but to emphasize, to reiterate, and promulgate that which has been spoken by the celebrant at the altar, be it in ordinary voice or also in chant. When this is kept in mind it is readily deduced that anything else excepting what is indicated by the liturgical text

used by the priest at the altar is an interpolation, sometimes admissible, if in general keeping with the special trend and purpose of the liturgical text used by the celebrant of the mass, then again entirely out of place if at variance with the liturgical text or special trend. We may possibly refer to this later on. Any reader will conclude, however, without further comment, that in a Mass wherein every word and sentence (outside of the set, unchangeable part called the Canon) refers to death and judgment and eternity, an Ave Maria is hardly the right kind of a Voluntary to be sung in place of the Offertory Proper. By an unusual stretch of the imagination or by a rather forced association of ideas, worse than that can be reconciled. We know of at least two pretentious organists, one in Scotland and another in Buffalo, who think that a waltz passage from Mozart or Millard is quite the thing at a solemn service, if such was the composer's conception or religious inspiration for or during such a service.

Speaking then of a solemn Mass, generally nomenclatured high Mass or chanted Mass, there are two sets of passages that are repeatable by the choir in chant, the priest at the altar having introduced or spoken or chanted them in advance: namely the "Common" of the Mass, and the "Proper" of the Mass. By the Common of the Mass we understand those parts that occur regularly in every mass or in most masses, as the Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei. In Advent and Lent, and at Funeral and Wedding Masses, the Gloria is omitted, and in Funeral and Wedding Masses also the Credo. We are speaking in general terms and without going into minute particulars, our purpose being to enlighten and not to confuse. We say this lest some theological zealot attack or question our orthodoxy or accuracy because we advisedly speak in a manner accommodated to supposed first-graders. By the Proper of the Mass we understand those parts which are variable and are conjoined with the Common to form the link between the Mass service and that which specially occasions it, as the penitential spirit in advent and lent, after Easter the thought of Christ's glorious

resurrection, at a funeral the rigors of Divine Justice and the reach of Divine Mercy, after or prior to Christmas, Christ's incarnation, and so on. It is readily deducible that the Common of the Mass comprises the more important parts, whilst the Proper covers the parts of lesser importance; the Common the staple parts; the Proper the changeable or variable parts. These latter are the Introit, the Sequence, the Offertory and the Post-Communion.

The highest ideal of Catholic Liturgy and church music is for the latter to embellish the former by the most suitable rendition of the Common and Proper of the Mass.

Now the most suitable and effective setting of the Common and Proper of the Catholic Mass Service as a whole is found in Gregorian Chant, and nowhere else. We say advisedly, "setting" as against "rendition," "suitable" rather than "effective," and "as a whole" rather than "part for part." There was a time we would have been unwilling to make any such concession, much less to advance any such proposition. Not many years ago we took exception to this stand and view advocated then by Mr. Pietro S. Yon and Mr. Joseph Bonnet in our own home, after hours of discussion, without being convinced or able to see it as these great masters viewed the matter. We ridiculed their prediction that sooner or later we would be converted to the simplicity, purity and sublimity of the Church's own chant. We were unwilling to admit that we would ever turn almost in quasi disgust from the operatic fleshpots of Rossini, Gounod, Haydn, etc. etc. as unfit for accompanying the Mass Liturgy. Yet such has happened. What wrought the change? Well, if it was not the intrinsic beauty of Gregorian Chant, either in itself or as commonly chanted, or even when chanted at its best, it was the insufficiency of these questionable semi-sacred or semi-secular compositions, their at-best undeniable similarity to purely secular compositions. We would consider this class of music settings of Catholic Liturgy as much to the purpose as ten or twelve numbers of Gregorian Chant in a theater or concert hall to an audience that came to be entertained and

amused. It must not be forgotten that Catholicism makes no pretense to link entertainment or pastime with any of its liturgical services.

Our services are meant to be emphatic and exalted forms of prayer, raising the heart and mind, the will and the intellect,

liturgical musical accompaniment. Such is the position taken by the great Restorer of Church Music, Pope Pius X., in his famous encyclical known as the *Motu Proprio* (Of Own Accord) ordering a muchly needed reform. We fully agree with the statements and viewpoints of



EMBLEMS OF THE RELIGIOUS HEART—

"The highest ideal of liturgy and church music is for the latter to embellish the former," which ought to be an easy task for the organist in a setting of this kind. Here the priest visibly and audibly leads the religious heart through the services of the church in their strictest forms—

to God. Many so-called Catholic organists seem to know nothing less than precisely this. Or, knowing the objective, they do not seem to know the means whereby to attain it and do not suspect how effectively they and their efforts are detracting from the Catholic objective.

In as much as the Common of the Mass is more or less unchangeable, these parts form the first efforts of every choir and its maestro, and having mastered one set of the Common, they will continue to add on other settings of the Common so that the same setting will not occur oftener than once a month, or once every two or three months. We think that there is no need whatever of a larger repertoire in this direction. For, if a setting is worth while at all, there is not only no objection to hearing it at least once every two or three months, but it is desirable to have it so reproduced or oftener.

We mentioned before that Gregorian Chant is the highest ideal of Catholic

Catholicism's Sovereign Pontiff. Being a matter of discipline and not a formal dogma we are at liberty to differ in theory if we are so inclined. But the complete dissimilarity of Gregorian Chant from so-called operatic or dramatic music which had commenced to replace Gregorian Chant and its correlated varieties such as the compositions of Palestrina, Vittori, etc., segregates it from all else musical.

If we come into a church to raise our heart and mind to the Supreme, Invisible Being, we do not wish to hear and see and be reminded of things that tend to draw our hearts and minds away from the Invisible Being and incline them to visible beings. We cannot have the common and worldly emphasized and exert a special appeal to our bodily senses the while our mental faculties are supposed to soar away from creatures into the realm of the Infinite. This is one objection of the church to a mixed choir. We can not deny the charm of female sopranos and

altos, but admit it to the extent that its attractions are sensible and sensuous and effective, and hearing the lovely voices the senses almost force the mind to think of the possessors in particular or in common. This may be far fetched. But we simply wish to indicate the trend.

Commons and Propers; the same may have to be said about the stricter adaptations of Gregorian Chants and themes to polyphonic music — they may be too difficult for the average unmixed church choir; but between these highest forms of Catholic liturgical music and their com-



—AND THE EMBELLISHMENTS THEREOF

—while at the opposite end of the auditorium the invisible but audible embellishment of religious emotions is entrusted to the organist and his choir. Unseen and operating mostly upon the subconsciousness of the congregation, the task ought to be easy. Both views are of the Author's church, St. Peter's, Canton.

The boy's voice, that is his singing voice, is uncommon. On the street and elsewhere is heard his natural voice and tones. In the church choir it is a cultivated, somewhat unnatural tone or voice that is heard. We cannot link it with the boy at work or at play because there he uses his natural voice. The absence of positive sensible and sensuous attractions and associations makes the boy-voice stand supreme as the voice for church music.

It is admitted that Gregorian Chant is not so easily learned, or learned is not so easily rendered effectively; but because the highest ideals or near perfection are not attainable, is no reason for not endeavoring to approximate them, is no reason for making no earnest and persistent efforts in the right direction. Gregorian Chant may be beyond the average church choir of boys or of boys and men, that is a respectable repertoire of

plete rejection there is an ample supply, if not an endless amount of material to draw upon that fulfills the primary condition of all true church music, to help uplift the heart and mind to God and not to interfere or detract or impede in the accomplishment of this object.

Inasmuch as the resources of most of our choirs are limited, both as to available talent and time necessary for training, the Proper of the Mass is never heard in perhaps the majority of Catholic Churches. In some it is recited or chanted in recitative with choral accompaniment; in others Tozer's splendid setting of combined chant and polyphony is used; and in a smaller number the Gregorian setting is used. At times there occurs a mixture of these various settings of the Proper, the Offertory generally receiving precedence in being given the more attractive setting rather than the Introit, or Gradual, or Communion.

The Common and Proper and Responses of the Mass are always rendered in Latin. There are several reasons why the Church of Rome adheres to the ancient Latin. Its dogmas, announced and written in a dead language, are not subject to the vicissitudes and changes of a living language whose words change their meanings from generation to generation. Additionally, in its official language it answers the question as to the time and place of her origin. For the musician a more satisfactory reason will be seen in the similarity of Latin to Italian, which latter is generally accepted as the language best adapted to singing.

In a few churches, where it is beyond the choir to learn and render the ever changing Propers, just a few are chosen, suited not to the particular Sunday or Mass as rather to the season in which the Sundays or Masses occur. These Propers are then repeated during that entire season, as for instance one set of Propers is used on every Sunday of Advent,

another on every Sunday of Lent, another on the Sundays between Christmas and the beginning of Lent, and so on with Easter and Pentecost and their succeeding seasons. But in the majority of our churches the people hear so little of the Proper that they would consider them an innovation or interpolation if sung regularly, since they infrequently delay the progress of the Liturgical Ceremonial. The Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei are the gist of a catholic choir's repertoire. Next to these regular numbers of the Common of the Mass generally come a few suitable offertories that may be substituted for the Offertory Proper. Such a repertoire generally includes hymns in honor of the Eucharistic Sacrament, hymns in honor of some special event in the life of Christ. Then there are hymns to the Virgin Mother that are suitably used as Offertories, and at times also not so suitably, as when an Ave Maria is sung as the Offertory at a funeral.

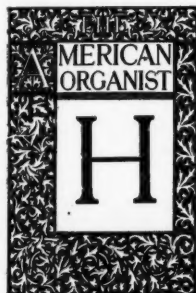
(To be Continued)



The Science and Art of Tone-Production in Pipes

By GEORGE ASHDOWN AUDSLEY

IX.



HAVING in the preceding Article considered, in a general way, the nicking of the languid of a metal pipe; and its probable influence on the motions of the stream-reed in the production of musical sound; and passing over, for the present, the application of the process of nicking as applied to the block and cap in wood pipes having the direct form of mouth, and to the lower lip and cap in pipes having the inverted mouth: we may now,

usually ranged between 70° and 75° : that shown in the Section having the former angle. The generality of the old languids were somewhat thinner than is indicated; rendered desirable so as to give the stream-reed as much freedom as possible in its action at the lower lip. At A is shown the form of the languid now favored by the best English voicers of pipes of the DIAPASON class. The languid is thick, and its bevel ranges between 40° and 45° , the latter being the angle shown. This form has been found conducive to the production of the full and impressive Pure Organ-tone characteristic of Ed-

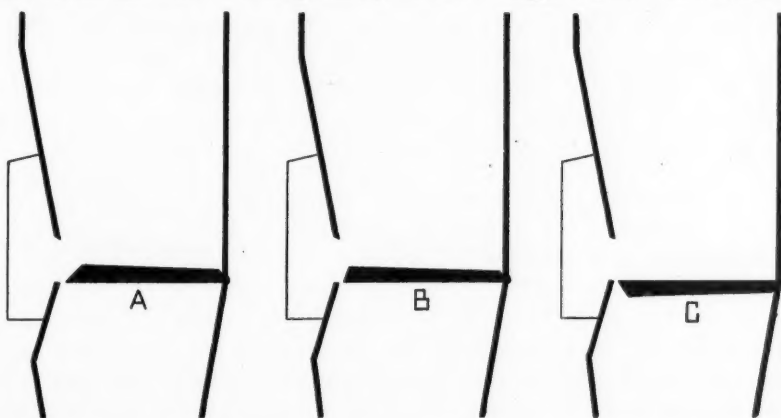


FIG. VI.

also in a general way, consider the shapes the languid assumes in metal pipes of different forms and tonalities; leaving particulars regarding special treatments to be given, later, in the descriptions of the different classes of pipes.

The difference in shape, in the direct languid, obtains, practically, in the angle given to its slope at the wind-way, on the sharp edge of which the nicking is executed. In the accompanying illustration, Figure VI., are given Sections through the mouths and languids of three metal pipes of the normal class, producing Pure Organ-tone. At B is shown the form of the languid which was commonly adopted by the early English organ-builders for their sweet-toned DIAPASONS. The characteristic feature is the angle given, which

mund Schulze's grand work in the Organs at Tyne Dock and Armley. At C is shown the inverted languid, comparatively seldom used although it favors the production of clear and crisp qualities of tone. In this office it is analogous to the sloped block in the German mouth of a wood pipe.

The area of the mouth of a pipe—of metal or wood—defined by its width and height, in proportion to the area of the transverse section of the interior air-column, has a potent influence on tone-production and timbre; and, accordingly, has to be recognized as a factor of great importance. In addition to this, the form of mouth, created by the proportion of height to width, and the form given to the upper lip, is another important factor

which has to be recognized; as will be seen later, when we describe and illustrate the construction of pipes of different tonalities.

Metal pipes lend themselves more readily to the formation of mouths of different dimensions than do quadrangular wood ones, in which the width of mouth is commonly dictated by the dimension of either the shorter or longer side of the

ence, and may be considered the maximum width for a straight mouth in a cylindrical pipe. This width of mouth applied to the DIAPASON of full scale—CC pipe 6.32 inches in diameter, ratio $1 : \sqrt{8}$ —voiced on copious wind of $3\frac{1}{2}$ inches, lends itself to the production of the magnificent and unsurpassable tones, characteristic of the Schulze DIAPASONS in the Churches of St. Bartholomew,

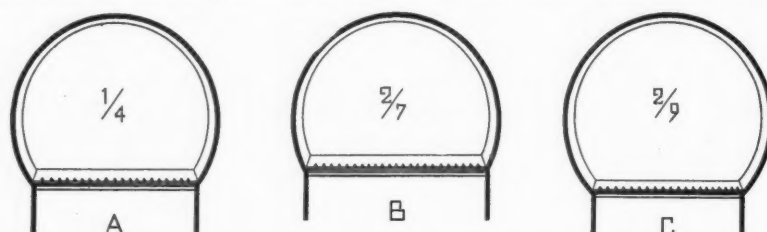


FIG. VII.

quadrangular air-column. The prevailing practise is departed from in some special Flute-toned pipes having inverted mouths; these are less in width than either side of the air-column, and are either quadrangular or circular in form.

The widths of the mouths in metal pipes producing Pure Organ-tone do not vary greatly. Those commonly adopted in pipes of the PRINCIPAL or DIAPASON class are three in number. These are accurately shown in three Transverse Sections given in Figure VII. The smallest width, shown in Section C, which measures two-ninths of the circumference of the pipe, is favorable to the production (under moderate pressure of wind) of a soft and refined tone; and is, accordingly, suitable for a full-voiced DULCIANA, or a DIAPASON for a Chamber Organ or the Choir or Accompanimental Division of a Church or Concert-room Organ. In Section A, the mouth measures one-fourth of the circumference of the pipe. This width is suitable to the production of the refined tone, of medium power, characteristic of that favored by the old English voicers for their sweet-toned DIAPASONS. Voiced, artistically, on wind of $3\frac{1}{2}$ inches, plentifully supplied at the wind-way, a beautiful and full tone can be produced, suitable for a minor DIAPASON in any important organ. Of course, in this a suitable scale has to be adopted, as in all DIAPASONS. In Section B, the mouth measures two-sevenths of the circumfer-

Armley, Yorkshire, and St. Mary, Tyne Dock, Durham.

There are two other matters of great importance concerning the mouths of labial pipes; namely, the proportion of height to width, and the treatment of the upper lip, which vary greatly in both metal and wood pipes of different families. These matters will, necessarily, be treated specifically when the different classes or forms of labial pipes are fully described in the subsequent Articles. At this somewhat introductory stage of our subject it seems desirable, to prevent confusion of ideas, to confine remarks within very limited and general lines, specially alluding to the mouths set forth in Figure VII.

The one-quarter mouth, shown in Section A, as commented on above, is usually cut up one-fourth of its width when a full tone is desired; two-ninths when a tone of medium power and refined quality is required; and one-fifth when the imitation of the quiet and singing voice of the true old English DIAPASON is aimed at. The ideal stop for the true Chamber Organ of to-day; but one seldom, if ever, heard on its proper low-pressure wind.

In the two-sevenths mouth, shown in Section B, the height may vary from one-fifth to one-quarter; but should neither go below nor above these proportions. Under these and other favorable conditions, the tone produced from a DIAPASON of the full scale will be singularly full

and impressive, as Schulze has satisfactorily demonstrated.

In the two-ninths mouth, shown in Section C, the most desirable height is one-fourth of the width. With these proportions, combined with a medium scale, a very beautiful tone can be produced, on wind not exceeding $2\frac{1}{2}$ inches, in a DIAPASON for a true Chamber Organ; or, under the name ECHO DIAPASON, for the Choir or Echo of a large instrument. The proportions are also suitable for the true DULCIANA.

In metal pipes yielding tones, more or less resembling those of orchestral instruments, such as the Flutes and Strings, both the width and proportionate height of the mouth vary considerably; exerting a potent influence, as might be expected, on the tones they produce. The highest mouths appearing in the covered pipes yielding unimitative Flute-tone. The same variety obtains in the mouths of wood pipes yielding different qualities of tone; as will be clearly shown in the illustrations which accompany the descriptions of the different classes of pipes given in subsequent Articles.

The treatment of the upper lip has now to be considered: and here one enters on a subject of deep interest, but about which hangs what seems to be an impenetrable mystery; and regarding which no writer, so far as we know, has ventured to descant. The mystery is involved in these questions: What takes place in the motions of the sound-producing stream-reed as it swings twice, at every complete vibration, across the edge of the upper lip? And, again, how do the different forms given to the edge and shape of the lip so affect the manner of the passage of the stream-reed across it as to create different tonal values or timbres in the sounds produced? That these differences in tonality take place, under the special treatments of the upper lip, in both metal and wood pipes, that are well known to artist voicers, is unquestionable; and that they are recognized as among the refinements of their art is freely admitted. Yet no voicer that we have questioned on the subject has ventured to explain in what manner the treatments he resorts to affect the stream-

reed in tone-production. The artist voicer knows what to do with the upper lips of pipes, constructed under his directions, to produce certain tone-colorations. It is a knowledge handed down through centuries of the art; and there his knowledge regarding the subject begins and ends.

We are face to face with a problem in Acoustics as difficult of solution as the mystery surrounding the radio telephone: and until one can devise and apply a microscope of sufficient power to unerringly trace the behavior of the air particles in the vibrating stream-reed; one must continue to use what long experience has taught, and rest content. This is, perhaps, a humiliating admission for any one to make who ventures to treat of tone-production in organ-pipes; but the admission has to be made. Notwithstanding this fact, the practical aspect of the matter under consideration is of great interest. When it is realized that the treatments of the upper lip, in metal and wood pipes, vary from an absolutely sharp edge in the former, to an obtuse one, approaching an inch in thickness, in certain wood pipes; and that from a straight edge, parallel to the lower lip, it varies in form to arches of different radii; it becomes obvious that a subject of importance is presented, deserving careful study on the part of a voicer and anyone interested in organ tonal matters. It has been proved by recent developments that the art of tone-production in organ pipes has by no means reached its culmination. Indeed, it is reasonable to believe that the more carefully the matter of upper lip formation and edge treatment is studied, the greater success will attend the development of refined tone. In this study, it is essential that the voicer should bear this fact in mind; namely, that the stream-reed, in each complete to-and-fro vibration, passes across the lip from its different sides. Accordingly, when the edge of the lip is formed in a different way on its outer and inner sides, it is obvious that the stream-reed must strike it in a correspondingly dissimilar manner in its inward and outward passages across the lip, in the manner described in Article

II. The only forms of the upper lip in which this dissimilar attack does not take place are the few treatments of its edge in which both its sides are exactly similar; as, for example, the semicircular lip.

To those readers who have given no serious attention to the subject of these Articles, such refinements as have just been mentioned will appear of little import in such commanding tones as those

from the wind-way near its mouth *striking the edge of the lip above*, causing the air in the body of the pipe to vibrate." There he leaves the subject of Production of tone. Regarding Quality he adds:—"The *quality* of the tone, or *timbre*, is due to the presence or absence of harmonics yielded by the scale or size of the pipe, its material, make, voicing, amount of wind pressure, or other peculiarity." A very

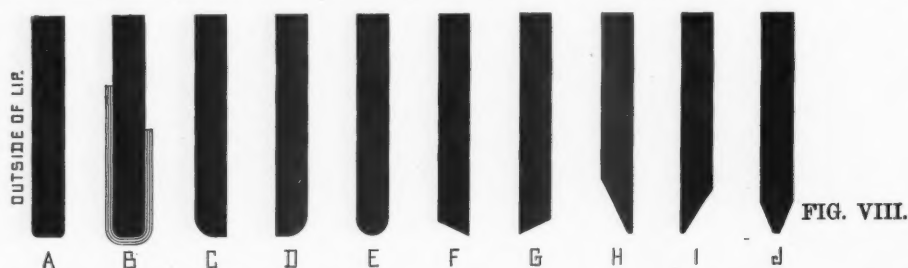


FIG. VIII.

produced by the DIAPASONS and other loud stops; if, indeed, in any other voices of the Organ. But they must realize this simple fact; that the stream-reed—the *fountain of tone in the pipe*—as it strikes in its to-and-fro passage across a lip of any irregular shape, is forced into certain compound motions, which result, as has been found in practise, in modifications of the tones produced. This modification of tone obtains to an appreciable extent even in that of a powerful DIAPASON.

It is greatly to be regretted that up to the present no writer on organ matters has attempted to treat of this most important and fascinating problem in tone-production. This reticence can, however, be reasonably accounted for from the fact that no writer on the Organ has, except what we have essayed, seriously considered or commented on Mr. Hermann Smith's great discovery of the cause of sound production in the labial pipe. It seems almost incredible that any one, writing on the Organ or tone-production subsequent to Mr. Smith's revelations, should ignore them. An example of this neglect, either through ignorance or some other cause, is to be found in Mr. Thomas Elliston's manual, entitled, "Organs and Tuning"; in which, under the caption, "Production of Tone," one finds this questionable statement—a la Professor Tyndall:—"The sound of flue pipes is caused by the stream of wind which issues

safe statement, absolutely valueless so far as information is concerned.

We now come to the consideration of the several forms given by voicers to the upper lip in metal pipes of different classes and timbres. In the accompanying illustration, Figure VIII., are given Cross Sections, showing ten different treatments of the upper lip in metal pipes; across which the stream-reed passes at every vibration to-and-fro. The Sections are greatly enlarged for the sake of clearness. Looking at the several treatments of the upper lip, as shown, it will be observed that there are only six which are essentially different in form; that there are four—A, B, E, J—which are treated the same on both sides of the lip, and across which the stream-reed will strike in precisely the same manner in all vibrations; and that the remaining treatments—C, D, F, G, H, I—are different, in so much as they are confined to either the outer or inner side of the lip: those on the outer being C, F, H, and those on the inner being D, G, I. In all these six lips the stream-reed will strike differently in swinging inwardly and outwardly in each complete vibration. To one unacquainted with the refinements attending tone-production in organ-pipes, such delicate treatments of the lip will seem of little importance; and this impression is strengthened when it is realized that in metal pipes, of all dimen-

sions, the thickness (one might properly say the *thinness*) of the lip ranges between 0.125 and 0.025 of an inch. Yet so sensitive is the aërial structure of the stream-reed, that the tone it produces is affected by the form, whatever it may be, of the upper lip. This fact is well known to experienced voicers; but we have failed to gain from them any explanation regarding it, beyond the assurance that certain treatments of the upper lip are resorted to in the production of special timbres.

It seems strange that this important matter of lip treatment, and its obvious effects on tone-production, should have escaped the keen observation of Hermann Smith. It would have been interesting to know his views on the subject. As things stand, the only writer on organ matters, known to us, who touches on the subject of lip-formation, is the Rev. Noel Bonavia-Hunt; but he, unfortunately, does not touch on what takes place in the structure or internal motions of the stream-reed incident to its passage across the different forms of lip, apart from, and in combination with, its main vibratory motions. Yet undoubtedly this structural disturbance is the only phenomenon, caused by the treatment of the upper lip, which can affect tone-production, timbre, or coloration. It would seem, reasonably viewed, to account for the creation of harmonic upper partials. This distinguished artist admits that "the treatment of the upper lip is a matter of great interest and importance." In his valuable work, "Modern Organ Stops," he gives Sections of nine different treatments, necessarily similar to those shown in Figure VIII. Regarding these, he says: "Let it be noted, then, that this upper lip (common to all flue pipes) possesses two distinct edges the anterior and the posterior. Now, if it be borne in mind that either or both of these edges can be treated in one of three ways,—

(a) bevelled, (b) sharpened, or (c) burnished; it will readily be perceived that there are no less than nine possible variations of type. The author was the first to make practical and systematic use of this knowledge in the voicing of metal flue stops, and more especially in the

voicing of diapasons." After briefly alluding to the different forms of the upper lip, as illustrated, he concludes the subject with these few, but valuable words—in which we have changed the letters so as to refer to the treatments alluded to, as arranged in Figure VIII. — "Schulze adopted types C, F, and H. Type F he used for the upper octaves of his diapasons, type H for all mixture ranks and for all geigens and string stops. The C lip he reserved for the tenor and middle registers of his diapasons, thus securing refinement of tone. The object of the burnished edge, wherever it occurs, is to suppress all upper partials above the fourth harmonic (the fifteenth note above the prime), while retaining all the characteristics of pure organ tone." Unfortunately no further particulars are given; nor are the special applications of the remaining six treatments alluded to.

We venture to say that amongst all the problems which beset the matter of tone-production in organ-pipes, there is no more perplexing, and which seems more thoroughly to defy solution, than that concerning the disturbance of the molecular structure of the stream-reed as, at every vibration, it dashes across the upper lip, in any of its different forms or treatments, shown in Figure VIII. Toward a reasonable solution of this problem we have received absolutely no assistance from learned works on acoustics, works on organ matters, or statements ventured by experienced voicers. As we have shown, neither Mr. Smith nor Mr. Bonavia-Hunt has recognized the problem we have set forth; and no believer in the wave-theory of sound would or could acknowledge the probability of such a problem, for its acceptance would condemn his external mechanical theory, root and branch. Accordingly, all that we can venture to do is to pass general remarks, founded on observation and experience, respecting the treatments of the metal upper lips shown in Figure VIII., and the influence they are found to exert in tone-production and modification.

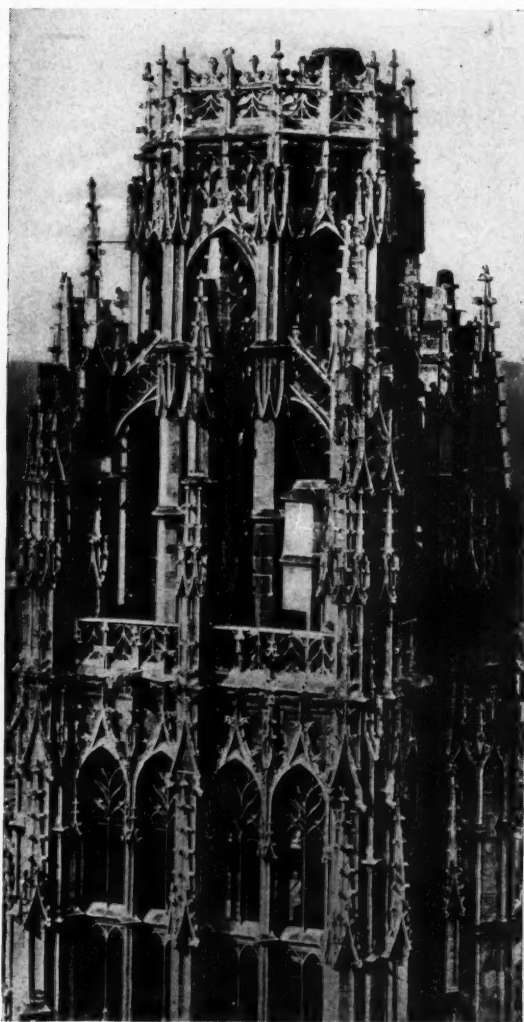
In all the Sections shown the outside of the lip is on the left hand. It seems to be satisfactorily proved that a rounded form of lip, alike on both sides, presenting a

similar surface to the stream-reed as it passes in both directions across it, is conducive to the production of soft and refined tones, in which very few upper partials are present, and all high ones entirely absent. Such being the case, it is obvious that the only suitable treatments are those shown in Sections E, A, B. The simple semicircular form, E, is the only perfect one of this class; and is produced chiefly by burnishing with a flat steel tool. In Section A the lip is cut square, and slightly rounded on both edges by careful burnishing; forming a smooth surface for the stream-reed to pass across. Section B shows a similar form, increased in thickness, and rendered softer for the passage of the stream-reed, by being covered with thin smooth leather, securely cemented to the metal. This form is commonly known as the "leathered lip": the systematic use of which is credited to the late Mr. Hope-Jones. This form has a decided effect on tone-coloration, by eliminating all high upper partials. It has been confined, for the most part, to pipes of the DIAPASON family: but leathering has also been applied for the purpose of thickening and rounding the upper lips of certain wood pipes of the FLUTE class. On its first effective introduction, great expectations were aroused in voicing rooms; but to-day the leathered lip is seldom resorted to. The craze has died out. We have always condemned its use as unnecessary in properly made pipes; and undesirable on the score of its uncertain and perishable character. We admit, however, that it is an efficient means of adding desirable thickness and smoothness to too thin metal lips. The only other treatment which presents similar surfaces to the crossing stream-reed, and has a central feature of more or less sharpness, is that shown in Section J. This has the effect of producing a clear intonation, in which the graver upper partials are present. Those shown in Sections C and D are rounded (by burnishing) on the right and left sides of the lip; presenting a sharp edge on their other sides. The tonal effect produced by lips so formed is necessarily complex, and the result is

a peculiar coloration, essentially refined and clear, and somewhat rich in graver upper partials. The pressure of the wind used and its more or less copious supply are decided factors in the general tone-production. The best result is obtained from a copious supply at pressures of from three to three and a half inches. Preference is to be given to the outside treatment, in Section C, in which a larger rounding may be given when a very full and rich tone is required. Knowing this, the great Schulze used it for the pipes forming the four- and two-feet octaves of his fine DIAPASONS. The forms shown in Section F and G are favorable to the production of crisp and brilliant tones, not over-charged with high upper partials. Knowing this tonal result, Schulze adopted the outside treatment in Section F for the upper two octaves of his DIAPASONS. These lips are formed by carefully cutting the metal obliquely, leaving sharp edges. Schulze's method shows the value and the necessity, in artistic tone-production, of adopting different lip-treatments in the several registers of a stop to secure balance and, so far as is possible, uniform richness of tone. The natural weakness of the treble in all labial stops has also to be reckoned with. In all these directions the artist voicer can show his knowledge, taste, and skill; but, unfortunately, in this age of hurried and commercialized organ-building, it seems almost hopeless to find such a voicer of labial stops as the late Edmund Schulze. In metal pipes, the outside form, at H, is that which is commonly adopted. It is known as the sharp edge, and properly appears in all pipes producing tones possessing a large range of upper partials. It specially belongs to lips of SALICIONALS, GEIGENS, VIOLS, and all imitative String-toned metal pipes. In all these the splay appears of different angles, and the edge is more or less acute. The inner treatment, Section I, is not easily produced; and as its effect on tone-coloration has no advantage over the outside splay is rarely resorted to.

In the next Article the treatments of the upper lip in wood pipes will be considered.

❖ To be Continued ❖



"THE BUTTER TOWER"

La Tour de Beurre, of the Cathedral, Rouen, France, begun in 1491, when the people of Rouen went without butter during Lent and applied their savings to the building of the Tower. "The first church was built in 1202 and the facade begun in 1509. When the guide told us that stone carvers were paid six sous a day (about two cents in our money) we did not wonder that they worked so leisurely."



Mr. Dunham's Department

In which a Practical Idealism and Human Musicianship are applied to the Problems of the Organist and Choirmaster

If this department is justified at all, it must be in constant warfare with this group. Unfortunately persons of such temperament will never read these columns. You who do must be depended upon to combat them. We want higher standards in our church music. But first of all we need HONESTY, without which there are no standards of any kind.

ROWLAND W. DUNHAM

Editorially



CHURCH music is dominated by various personalities who guide the destinies of the individual organizations. There is the man of highest ideals who finds small comfort in compositions of recent times. Palestrina, Byrd, Gibbons, and the marvellous contrapuntists who wrote in the pure vocal style of the period, give him the only musical satisfaction that he can obtain. They are the last and only word in ecclesiastical music. In certain types of churches this is indeed the only logical attitude.

There is the man of today who is seeking the newer messages in our art; messages which reflect the era in spirit without clashing secularly with the ideals of the church. He delights in the music of our talented Philip James, Leo Sowerby and others and cannot see wherein the modernity is

inconsistent with present-day religious outlook.

Then we have the individuals, not always elderly, who thrive upon the Victorian epoch. Stainer, Barnby, and Martin are their daily food. Mendelssohn and Rheinberger are still alive.

Many there are who enjoy the American contemporaries of the above period. Dudley Buck and the others are given out to their congregations, and they love it.

These are musicians of firm conviction in every case. However we may disagree with the other groups, our catholicity should permit a real admiration of the sincerity that marks their efforts.

There will never be a time when we can all be governed by the same tastes, or keep our minds entirely open. That is good. But our greatest handicap is the group of persons in music, as in every other walk in life, who have no opinions or serious convictions. This type of mind is, of course, the lazy one.

The Calendar

APRIL 5, PALM SUNDAY

"O BLEST IS HE"—James. This is probably the finest of Palm Sunday anthems. It is far from easy but intensely musical. Every good choir should prepare this number for use each year. Soprano solo 21 pp. Gray.

"LIFT UP YOUR HEADS"—Coleridge-Taylor. A much easier anthem for full choir throughout. Style and text appropriate. 5 pp. Novello.

DAUGHTERS OF JERUSALEM—Elvey. A short easy anthem of the Introit nature. 2 pp.

"BLESSED IS HE"—Gounod. The familiar Benedictus. 3 pp.

APRIL 12, EASTER

"THE RISEN LORD"—Sowerby. One of the best of recent works for the great day of the Church year, by one of our truly gifted composers. Except for an eight-measure introduc-

tion the anthem is entirely unaccompanied. It calls for a full chorus and a solo quartet treated antiphonally. While not easy it is very singable and interesting. Not so long as the size of the copies might suggest. 36 pp. B.M.C.

"HAIL, DEAR CONQUER"—James. A composition of great brilliance, modern in style and certainly a most remarkable Easter anthem. Rather difficult, largely on account of the pungent harmonies, but practical with proper preparation. No solos. 8 pp. Schirmer.

"THREE WOMEN WENT FOURTH"—H. Alex. Matthews. Another of our splendid native works for the day. There is more repose here with opportunity for artistic interpretation and splendid climaxes. 8 pp. Comp. Pub. Soc.

"AN EASTER ANTIPHON"—Candlyn. We are making the day an All-American one by recommending this recent anthem. It may be done in various ways; double chorus, quartet and chorus, hidden choir and chorus, or choirs at each end of the church. Not difficult and grateful to sing. 11 pp. Gray.

APRIL 19

"UNTO THE PASCHAL VICTIM BRING"—West. This prolific English composer is undoubtedly at his best in this anthem. It is well written and consistently churchly. Moderate difficulty. No solos. 8 pp. Novello.

"EASTER SONG"—arr. by Plüddemann. A 16th century melody of quaint beauty. There is a vigorous section for full choir (3 stanzas), a quiet adagio for semi-chorus (4 stanzas) and a return to the first theme (2 stanzas). One of the Musical Art Society numbers. 4 pp. Schirmer.

"JESUS CHRIST IS RISEN TODAY"—Stanford. Short anthem for double chorus. In the composer's typical style. Organ throughout. Of medium difficulty. 8 pp. Novello.

"O GLADSOME LIGHT"—Philip Greeley Clapp. For evening service. Worthy of wider use. No solos. Easy to sing. 7 pp. B.M.C.

APRIL 26

"ALLELUIA! NOW IS CHRIST RISEN"—Thos. Adams. English in style, introducing a phrase of "O Filii". Not difficult. 6 pp. Novello.

"TEN THOUSAND TIMES"—E. Vine Hall. A straightforward hymn—anthem of considerable melodiousness. Easy. 8 pp. Novello.

"HALLELUJAH! CHRIST IS RISEN"—Steane. A spirited number of great usefulness. Tenor solo. 5 pp. Novello.

"FANTASIA"—E. S. Barnes. Many churches discontinue the use of Easter music at this time. Here is a work of

large dimensions, full of grace and charm. There is a long organ prelude. The melody of the vocal section is most attractive and easy. Tenor and soprano solos. 23 pp. Schirmer.

SUGGESTED ORGAN SELECTIONS

By R.W.D.

"Symphony Romane"—Widor
Alleluia—Dubois
The Happy Day—Bach
The Happy Day—Karg-Elert
Prelude on Worgan—Lutkin
Prelude on Martyrdom—Parry
Marche Fun. et Chant Ser.—Guilmant
Grand Ch. Dialogue—Gigout
Toccata-Prelude—Bairstow
Idylle—Baumgartner
Rhapsodie—Cole
First "Symphony"—E. S. Barnes

OTHER SUGGESTIONS

Selected by T.A.O. Staff

AS NOTED in our former issue, Mr. Dunham's excellent classic selections are being supplemented in each issue by numbers taken from the review files of THE AMERICAN ORGANIST, selected for timeliness, practical musicalness, and their usefulness to the greatest majority of choirmasters. Mr. Dunham is not to be charged with any of these selections, as they are all taken from THE AMERICAN ORGANIST review files.

Andrews—Con Grazia (Fischer, 4-8-282—meaning, published by Fischer, reviewed in Vol. 4, No. 8, page 282)
Becker—Chanson d'Amour (Church, 1-12-628)

Beethoven—Andante 5th Sym. (Ditson, 3-12-452)

Bossi—Alla Marcia (Fischer, 4-1-32)

Coleman—Londonderry Air (Schmidt, 5-1-39)

Day—Allegro Symphonie (Fischer, 4-8-282)

Diggle—Reverie Triest (Ditson, 1-7-360)

Burdett—"While Thee I Seek" (Ditson, 4-4-126)

Demarest—"Our Day of Praise is Done" (Schmidt, 4-5-164)

Fearis—"My Faith Looks up to Thee" (Summy, 4-3-95)

Nevin—"Sing and Rejoice" (Ditson, 2-1-43)

Wareing—"O Praise God" (Schmidt 1-12-630)

Service Programs

Selected by R.W.D.

JOHN DOANE

INCARNATION, N.Y.C.

"How Lovely"—Brahms

"The Lord is my Sh." (duet) Matthews

"Behold the days"—Woodward
"As torrents in summer"—Elgar

"God, to Whom"—Chadwick

"The Shadow of Thy"—Andrews

Franck—Piece Heroique

Bach—P. & F. in Em

Rogers—Sonata in Em

HENRY F. SEIBERT

HOLY TRINITY (LUTH.) N. Y. C.

"Hail, ye tyme (alto) Branscombe

"To us is born"—Praetorius

"O Savior Sweet"—Bach

"Lord, we implore Thee"—Franck

Bach—Jesus, we are here

Rheinberger—Sonata Am

Widor—All. Cant (V)

Jenkins—Dawn

ALBERT W. SNOW

EMMANUEL CH. BOSTON

"Light's glittering morn"—West

"Now late on the"—Coleridge-Taylor

"When the children"—Alsatian Carol

"God is my Shepherd"—Dvorak

"Thou knowest"—Mrs. Beach

"God hath appointed"—Tours

"I will lift up"—D. S. Smith

"Glory to the Father"—Gretchaninoff

"Father, the hour" (solo)—Bantock

Bach—O Sacred Head

Widor—Marche Pontificale

Fleuret—Toccata

Vierne—Chorale (II)

St.-Saens—Poco Adagio

Bossi—Siciliana

Foote—Suite in D

Widor—Toccata in F

Widor—Symphony Romane

Yon—Cristo Trionfante

Karg-Elert—Easter Choral

Gigout—Cortege Rustique

Jongen—Improvisation-Caprice

Easter Programs

Selected by T.A.O. Staff

MUSIC dies not of old age but of worthlessness. Consider Palestrina, Bach, et al. If we could find Easter music of 1824 it would be more interesting than that of 1924 if it were good enough to be still obtainable, and if it were dated 1724 it would be yet more valuable. THE AMERICAN ORGANIST's plan of printing current Easter programs before and not after Easter has won wide approval. The music of the church is becoming more and more vital, less and less stereotyped. In keeping with the spirit of progress, these programs do not include any worn-out texts—"As it began to dawn", "Christ is risen", "Christ our Passover", etc., etc. They reflect no thought on the part of the choirmaster and add nothing of importance to constructive Easter thoughts for the congregations having to listen to them. For future Christmas and Easter service programs, these columns will continue to eliminate the commonplace and will fur-

ther restrict their selections to quote from programs that present elaborate festival services meaning merely that programs listing but two or three music selections by the chorus or quartet, will be eliminated from the compilation. Programs of unusual design are especially desired.

J. WARREN ANDREWS

DIVINE PATERNITY—NEW YORK

"By early morning light" — Reimann

"The Soul's rejoicing" — Joseph

"This is the Day" — Maunder

HARRY D. BERLIN

ST. MATTHEWS—READING, PA.

"Behold ye Despisers" — Parker

"God hath Appointed" — Tours

HAROLD W. BROWN

CENTRAL CONGREGATIONAL—ORANGE, MASS.

"To the Place came Mary" — Barnes

"The Lily of the Valley" — Anderson

"If a Man Die" — Meredith

DR. CHARLES E. CLEMENS

COVENANT PRESBYTERIAN—CLEVELAND

"Alleluia, now once more" — Stewart

"The Life Everlasting" — Matthews

Solo: "King ever glorious" — Stainer

"This Glad Easter Day" — (Norwegian-Dickinson)

Solo and Chorus: "To a Paschal Victim" — Stewart

"There stood three Marys" — Matthews

CHARLES J. CUSTER

TRANSFIGURATION—POTTSTOWN, PA.

"There stood three Marys" — Matthews

"And When the Sabbath was past" — Jones

"Our Lord is Risen" — Schneckner

LYNWOOD FARNAM

HOLY COMMUNION—NEW YORK

"Now Death is swallowed" — Brahms

"I would find Thee" — Hopkins

"Hallelujah Chorus" — Beethoven

"Voice of Mankind" — Clokey

IRVING C. HANCOCK

CHURCH OF THE SAVIOUR—

PHILADELPHIA

"Easter" — Warren

"Light's Glittering Morn" — Parker

"Christ Triumphant" — Yon

CHARLES D. IRWIN

LEYDEN CONGREGATIONAL—BROOKLINE, MASS.

"Awake Awake" — Truette

"The Strife is o'er" — Palestrina

"Behold the Risen King" — Dressler

WALTER B. KENNEDY

FIRST PRESBYTERIAN—OAKLAND, CALIF.

"God Hath Appointed" — Tours

Oratorio: "The Last Judgment" — Spohr

WM. IRVING LYON

ST. JAMES—BATAVIA, N. Y.

"Sing ye to the Lord" — Lloyd

"Since by Man came Death" — Handel

"Hallelujah Chorus" — Handel

N. A. MONTANI

ST. PAUL THE APOSTLE—NEW YORK

"O Filii et Filiae" — (Traditional)

"Alleluia" — Raffaelli

"Spanish Easter Song" — (Schindler)

"Easter Song" — Grieg

THOMAS MOSS

CHRIST CHURCH—ST. PAUL

"Come see the Place" — Parker

"Promise which was Made" — Bairstow

"The Strife is O'er" — Palestrina

"Break forth into Joy" — Barnby

DAVID A. PRESSLEY

WASHINGTON ST. METHODIST—

COLUMBIA, S. C.

Yon — Christ Triumphant

"God hath Appointed" — Tours

"Why Seek ye" — Brown

"Unfold ye Portals" — Gounod

EDWIN STANLEY SEDER

FIRST CONGREGATIONAL—OAK PARK, ILL.

Yon — Christ Triumphant

"Light's Glittering Morn" — Parker

"Hymn Exultant" — Clokey

"By Early Morning Light" — Reimann

"The Magdalene" — Warren

Cantata: "Death and Life" — Shelley

PROWER SYMONS

CHRIST CHURCH—CINCINNATI

"Awake up my Glory" — Barnby

"Hallelujah Chorus" — Handel

"Break forth" — Barnby

"Awake Thou" — Stainer

HOWARD S. TUSSEY

CENTENARY METHODIST—CAMDEN, N. J.

"In Questa Tomba Oscura" — Beethoven

"The Magdalene" — Warren

"The Shepherd Boy" — MacDowell

"Burst forth my Soul" — Zeckwer

HOMER WHITFORD

DARTMOUTH COLLEGE

"Morning Hymn" — Henschel

"Unfold ye Portals" — Gounod

NOTE: A re-examination of the reviews of our pre-Easter issues of 1923, 1922, etc. will repay those in search of practical music of better than the average character.

Repertoire and Review

Prepared with Special Consideration to the Requirements
of the Average Chorus and the Quartet Choir

A GUIDE FOR PURCHASERS

H. LEROY BAUMGARTNER:

EASTER MORNING, a descriptive fantasia in five parts, but continuous, from the "Hush of Early Morning" to the "Return of the Women from the Sepulchre." The first mood is well expressed in music and continues through one page. The second, "The Walk to the Sepulchre," is shown in our illustration; in its middle section the Composer attempts to suggest conversational effects—just as a theater organist would in depicting similar scenes. This movement continues for two pages and then comes a brief dramatic effect for "The Fright of the Women," followed by a placid melody for the "Speech of the Angel"; this is a charming melody and gives good contrast at this point. Our second illustration shows the theme for the "Return of the Women from the Sepulchre"; it is a jubilant section and makes a fine Easter finale for this eight-page fantasia.

Of course its Composer intends it exclusively for the church service; it will be well if the five sub-titles can be given on the calendar. (White-Smith 1912, 60c)

LOUIS ADOLPHE COERNE:

"REJOICE THE LORD IS KING", 6 pages of easy tuneful music for the average chorus, simple and direct, vigorous and attractive, with soprano solo for contrast; it is within reach of any volunteer chorus and appealing in melody. (Lorenz 1921, 10c)

ROBERT A. FOSS: "JESUS LOVER OF MY SOUL", a good setting for chorus or quartet, with warm, natural harmonies and smooth melodies, united to make attractive music. It opens with a baritone solo—an appealing melody that sets the text well and gives the singer favorable treatment. After this worthy introduction the chorus enters unaccompanied with a part that has less musical interest than the solo melody, but which fills its mission well enough and affords variety. Then other new materials are added, which do not enhance the value of the anthem; it would have been better to have developed the themes already presented. Finally the main melody is restored for the chorus in unison; a good climax is reached, and then an excellent and original coda. Our illustration shows the final measures—and what a relief from the meaningless "amen". (Thompson 1921 12c)

WALTER C. GALE: "COME UNTO ME", an anthem of serious musicianly qualities, churchly, and of sufficient inspirational qualities to make its appeal. Our illustration shows the opening measures as given to contralto solo; this melody is harmonized for the chorus on the second page, answered by another contralto melody which in turn is given by the chorus also before the Composer turns to the development of his theme; and in this development he reaches a strong cli-

max in a musicianly way. As the climax subsides to a pianissimo the contralto melody returns as an obligated very beautifully against the subdued chorus. This final entrance is shown in our second excerpt. The anthem is highly musical, and beautiful in its melodies and harmonies; but the beauties are those of inner worth rather than superficial tunefulness; it is within easy reach of the average chorus. (Church 15c)

WALTER C. GALE: "I BEHELD AND LO", 26 pages for chorus, on a text from Revelation, one of the big numbers that ought to be given annually by every chorus capable of doing it justice. It opens with a tenor recitative answered by unison chorus, which gives its answer in harmony the second time as shown in our first illustration. The second illustration shows the theme which follows this, which is treated fugally, our excerpt being taken from the entrance of the contralto; this fugal treatment is considerably more than is usually found in anthems; its effect is strong and worthy. The second half of the anthem is given to a fine setting of the familiar text, "What are these?", and our third excerpt is taken from the answer of the chorus to this question. It is not of use in churches where anthems are used to draw crowds. But if you want an anthem that carries a message of its own, and carries it in a way altogether worthy of the highest ideals, this is the anthem you will enjoy. It is comparatively easy to sing in spite of its counterpoint, and the only hindrance to its use by quartets is its length and the monotony of quartet singing. (Church 25c)

CLELAND B. MCAFEE: "THE HEART OF GOD", hymn-anthem of two pages for chorus or quartet, appealing in melody and simple in harmony and rhythm; very easy to do effectively. (Lorenz 1903, 6c)

W. H. PRICE: "OH BE JOYFUL IN THE LORD", 7 pages, jubilant, melodious, easy to sing, attractive and understandable to the congregation; there is a pretty soprano solo in the middle; it will serve many a volunteer chorus well and help congregations pay choirs. (Lorenz 1922, 10c)

ADOLPH M. FORSTER: PRELUDE D-f, the title of which is not worthy of the character of the music, though it does indicate an ideal use for it. Our first illustration shows the main theme, opening in simplicity. Note the effect of the fourth measure. This theme is repeated in different form on page 4 and goes through some evolutions, all of them interesting and musically appealing, finally bringing the piece to a beautiful close on page 5. The contrast section begins as shown in our second illustration. It begins gradually, with the spirit of animation, and develops to a grand

climax on full organ, easy to obtain even on the antiquated organs on which most of us must work. This section gives a bigness, a sturdiness to the piece. It is musical and individual. Its contrast qualities are fine. It is easy to play. For the church it makes a good prelude for any average service; it could be used also as a solo in the middle of the service if there were time for such a solo. Theater programs will call for this in almost every good picture that is presented. It can easily be moulded to suit the scene. Keep in mind its melodious first theme, its contrasting broad second theme and climax, its loveliness and its heart appeal, and it will hardly be played at the wrong moment. It is sentimental rather than mirthful, reflective rather than spirited. (Summy)

WILLIAM R. SPENCE: "O BE JOYFUL IN GOD, ALL YE LANDS", a brilliant but simple chorus of 8 pages that ought to appeal to every congregation and choir. It opens with stirring chorus theme, gives a theme by contrast for men in unison, puts a warm contralto solo in the middle for richness, and ends with a brilliant chorus on new materials. Fine for festival or morning service, and recommended to all chorus choirs, especially volunteer organizations which will find it exactly what the rehearsal and the service alike need. (Ditson 1924, 12c)

THE CONSOLE, a book of organ voluntaries, by R. M. STULTS, 77 pages of harmonium music, all tuneful, all easy, in great variety of moods and styles, some of it original, much of it arranged, some selected from other sources. There are 41 pieces, and the purpose of the book is to serve church organists with a goodly selection of short pieces for practical service requirements — and it serves that purpose thoroughly, as many selections are based very simply on hymn-tunes. (Hall-Mack 1923, \$1.50 net)

SCHMIDT'S COLLECTION PRELUDES—POSTLUDES

A PAPER-BOUND volume of 57 pages presenting 14 pieces, the first of which gives us a shock by being founded on a hymn-tune, but the shock is soon over and the other thirteen behave themselves much better. All are intensely practical for the church service, for which they are published; some will do for preludes, some for postludes, some for offertories; 4 pages is the average length; none are difficult, and most of them easy. Arthur Davis is represented with a pleasing SHEPHERD'S MORNING SONG of 6 pages; William Faulkes has an interesting and musical REVERIE, and has transcribed a Frimil MELODY; Galbraith gives an 8-page POSTLUDE, and Harris a 5-page FINALE of consider-

able brilliance; etc. The collection is an economical way of securing fourteen pieces at seven cents each, and not a one of them is padding so far as the church service is concerned. If the reader is a bargain hunter, get the book; if he or she is a church organist, get it. (Schmidt 1924, \$1.)

Easter Music

ARTHUR F. M. CUSTANCE: "EASTER PROLOGUE AND PROCESSIONAL," 5 pages of chorus music, opening with soprano solo effectively, using women's trio nicely for contrast, ending with big chorus; simple and easy to do. Rather better than the average. (Ditson 1925, 12c)

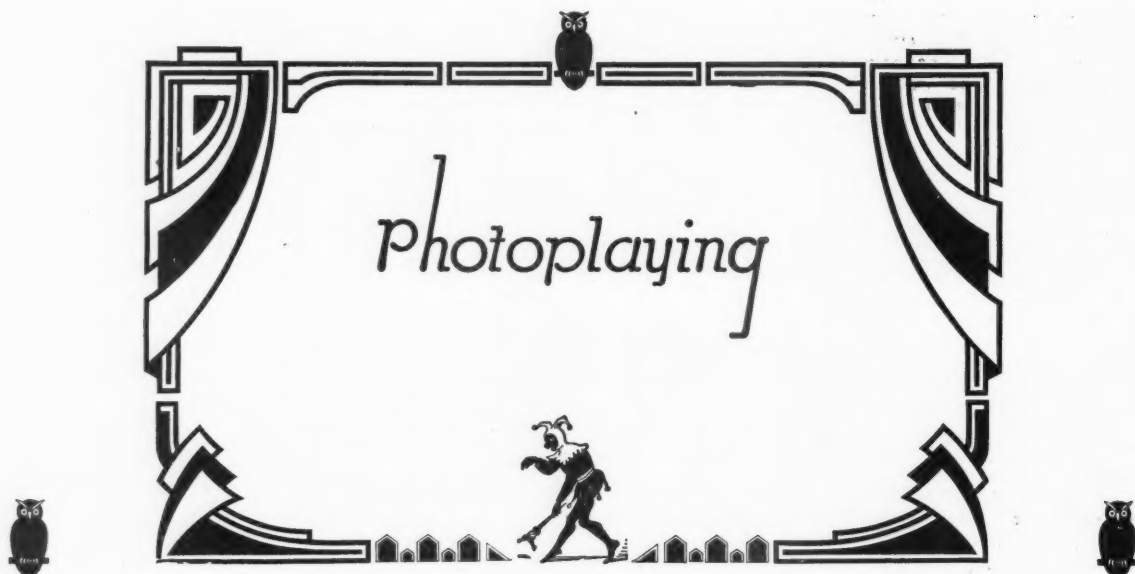
CUTHBERT HARRIS: "ENTHRONED IN LIGHT," 4 pages for women's trio, 6-8 rhythm that can be effective if not taken so religiously that it becomes stupid, as so much Easter music is. Taken allegro it ought to be much worth doing. (Schmidt 1925, 10c)

ARTHUR MILLER: "MY BELOVED SPOKE AND SAID UNTO ME," chorus anthem of ten pages, using the organ independently and in most commendable fashion; it may not be up to the Composer's established reputation for inspiration, but again it may; at any rate it merits a thorough test by any choirmaster interested. (Victor 1925, 20c)

ARTHUR MILLER: "RESURRECTION MORN," 28 pages of "cantata" that have ample variety, tunefulness, rhythm, understandable harmony, all in good degree here and there; a quartet ought to find it quite ideal in many ways. 24 minutes to sing. (Victor 1924, 60c)

GEORGE B. NEVIN: "AT THE SEPULCHRE," 8 pages for chorus of men's voices and abundantly worth doing, both for the variety it gives in extensive music program and for the practical worth of its content. The chief weakness is the tiresome text—"first day of the week" and all that tedium; this however is easily forgotten when the first few pages are heard. It ends with a big climax, which is worked up to in such a way as to further increase the musical merits of the anthem. (Ditson 1925, 12c)

GEORGE B. NEVIN: "THE WALK TO ENMAUS," a descriptive effort somewhat after the fashion of opera, with words thrown from one voice to another; excellent for pageants or programs of that sort. The composer carries it even so far as to making a tenor-bass duet of it when the "two men" reflect upon what happened. It is well within reach of the Sunday School choir. It ends with a whole verse of "Abide with me." (Ditson 1925, 15c)



Out or In?

How One Manager Solved the Problem
of the Young Hopefuls

By EDITH LANG

JOINED the Chorus, Carmella? You're not gonna be late, are you? No, indeed, Carmella is not going to be late for the "sing," for her little feet are already flying over the cobblestones, dodging trucks, street cars, over boxes and barrels, down an alley, finally arriving at her destination, the side door of a certain moving picture theater down in the North End.

Breathlessly she tiptoes into the darkness, her ticket of admittance clutched in her grimy little hand. Has she not rehearsed one whole happy hour this morning to earn her ticket! "This way, quick!" whispers an usher, and in a moment Carmella is among the two hundred hushed, eager-eyed little urchins seated in the first two rows of the balcony. This Saturday is their great day; every Saturday is, for that matter, the day when they glimpse the "Promised Land," when their little souls almost burst with pride, and hope, and longing.

Presently, in the shadow of the flickering films, a man steps out from the wings of the stage, glancing up at the balcony. "There he is! See 'im? He's here!" in excited whispers from the children.

The picture is over.....A flash

.....the house lights are on, and there on the stage stands Mr. R. L. Harlow, the man who has charge of the musical social service work in Filene's. He greets the audience and the children, tells what they are going to sing, gives the signal, and two hundred little throats, "picked voices" if you please, fairly burst with joy as they pour out their song.

What do they sing? Everything good—the "VIKING SONG," "PRAYER OF THANKSGIVING," "AMERICA'S MESSAGE," "LAND OF HOPE AND GLORY," "GREETINGS OF SPRING," "CALL TO DUTY," "KEEP ON HOPING," as well as the time-worn favorites "BARCAROLLE" from the "Tales of Hoffman," and "HONEY BEE."

Last week Annie Bliewas and Morris Bliewas sang a duet; the week before Carmella Pasquariella sang a solo. Gertrude Waltzman, Johnny West, Harry Tafe, and Philomena McLaughlin have also been heard to advantage. Who knows but what an embryo Galli-Curei, or John McCormick is among them!

As evidence of their skill, the following incident is illuminating: One of the members of the Apollo Club, Boston's famous male chorus, happened into the theater on a recent Saturday afternoon and heard the

children sing. "Why!" he exclaimed, "we sang that song (the "Prayer of Thanksgiving") at two different concerts, and made a mistake in that difficult place every time. How then can this chorus of children sing such a difficult composition perfectly?" "That's easy," replied Mr. Harlow. "We learn the difficult place *FIRST* and the rest is just a matter of course."

Now, you are wondering, what is this all about? If you ever chanced into this theater across from the North Station you are more likely to marvel and say, "How did this all come about!"

Well, it came about like this: Up until a couple of years ago these children were the usual little pests around the theater, unruly, noisy, mischievous, just waiting for a push as to whether they should "go to the bad" or amount to something. The chances were slim that they should ever amount to much, playing in alleys, and hanging around cheap "movies." But Luck was with them. It happened that this particular motion picture theater was not a cheap "movie," but was owned by a public-spirited man who became seriously alarmed at this problem of North and West End "young America."

"Either," he said, "we must shut the children out of the theater altogether, or else do something constructive with them. One thing is certain, we cannot endure them any longer as they are." "Why not let them sing?" suggested the house manager. "They shout on all the jazz tunes; maybe they would sing something worth while."

Here was an idea. Mr. Harlow

was sent for, and an invitation sent out to the children to come to the theater at nine o'clock on Saturday morning to have their voices tried. Four hundred children appeared, out of which number two hundred voices were picked to be known as the Lancaster Community Chorus.

For two years now, Mr. Harlow, assisted by Mrs. Sally Frise, and some young ladies from the New England Conservatory vocal department, has worked with the children developing individual voices, building up the chorus, as well as producing a special sextett of soloists which Mrs. Frise trains every Friday afternoon. At considerable expense Mr. C. W. Dimick, the owner, has built a studio across the street from the theater where all the music lessons are given free to talented youngsters.

"What," I asked Mr. Dimick, "is your purpose in doing this?"

"To make good Americans of them," he replied. "We catch them at the turning-point. I do not want to leave this world thinking that I have pushed a lot of youngsters on their way towards becoming hooligans and gangsters, as undoubtedly the cheap movies in the poorer sections of the large cities are doing. I made up my mind that I would either do something constructive for the children, or else they must be kept away from the theater altogether. This chorus and our musical work is the outcome of my decision. Through good music we are teaching the youngsters what America

really means—order, decency, the Golden Rule, and, last but not least, love of Country—this United States of America the best country in the world."

"Why is it that you have never given this good work any publicity, that other communities might try it?" I asked. "I just happened to hear about it through some other club women who, like myself, are interested in Music as a means of social service."

"Because," replied Mr. Dimick, "I am not exploiting the children, and I do not want my purposes to be misconstrued as they might be if made public."

Who should walk in at this moment but General Charles A. Cole, a life-long friend of Mr. Dimick's. After explaining the purpose of my interview, I asked the General if he had ever heard the children sing. "Have I?" he replied; "If you want to get the thrill of a life time, just 'happen' into this theater between three and four o'clock on a Saturday afternoon and hear the youngsters sing 'AMERICA THE BEAUTIFUL.' They sing this, I understand, as a sort of benediction to each program. Two hundred radiant little faces, viewing the 'Promised Land'—Italian, Jewish, Irish, Slav, Czech, thirty different nationalities merged into one outpouring of soul. 'The Promised Land!' If ever we attain it, it will be through some such medium as this."

And I think so, too. Why not try it in your own home town?

highest musical standard and at the same time furnishing splendid entertainment to the Proletariat, the Bourgeoisie, and the Common Peepul. Even up here in the sacro-sanct shadow of the Gilded Dome on Beacon Hill I am not rash enough to say that the Eastman Theater is entirely unique in this respect, but I do feel safe in pointing out that such an endowed theater is able to cater a little less to the Wrigley and wriggley standard supposed to be demanded by that mythical person, the Average Patron, than are the uneasy managers performing their balancing act on a black wire that at any moment may turn red, and spill them down into their ledgers.

And it is not only favored by this financial independence, but also by the fact that it is practically run in conjunction with the Eastman School of Music, from which it is able to draw material for the stage presentations, and spared the eternal search for available talent. Only the many harassed managers and musical directors who will bear with them to the grave the marks of having for the last hundred centuries listened at stated periods each week to would-be soloists rendering "UNTIL", "VISSI D'ARTI", and Kreisler's "LIEBESFREUD", can properly appreciate what this means. Everything about the theater from the orchestra to the lounges in the front of the house invites comparison with the best opera houses in the country. The orchestra is of genuine symphonic proportions under the able baton of Victor Wagner, who went there from the Criterion Theater, New York City. The stage equipment is marvellously complete, and the costuming of the employees from doorman to second oboist reflects the good taste and artistic finish that is the Alpha and Omega of the managerial policy.

And now having cleared the decks for action in this comprehensive neonium, let us at Mr. John Hammond and his world's largest theater organ, even though by the time this can reach the reader's gentle consideration Mr. Hammond will have been again firmly established in the hearts of his fellow-townsmen, this time presiding on Broadway and not in Brooklyn as before his Rochester excursion.

This organ was very ably and thoroughly reviewed, dissected, and analysed in THE AMERICAN ORGANIST of July, 1923, and it would therefore be redundant and impertinent for me to attempt to become any more familiar with its insides at this time. In looking over that issue the only detail that seems to have been overlooked was the elevator, which certainly raises the standards of organ playing and console design sufficiently to deserve honorable mention. To

Critiques of the New Art

The Only Columns in the World of Music Journalism
That Deal Professionally with the Theater Organist
In an Effort to Analyse Critically and Discuss
Constructively the Problems of Photoplaying

Mr. John Hammond

By L. G. DEL CASTILLO



WORK in the Eastman Theater, Rochester, N. Y., is worth something to a man's artistic conscience. The Eastman Theater comes nearer to being literally a "temple of the arts" than ten dozen inspired press agents ever suspected any moving picture theater would be. Laboring under the disadvantage of being several hundred miles away from Times Square as the lyre-bird flies, one nevertheless finds that west of the Hudson it has a pretty wide-spread reputation over New York State almost solely through word of mouth advertising. Philan-

thropic wealth has here been freely but wisely spent to create an institution that is something more than merely a "movie house"—that detestable word so suggestive of chewing-gum and shirt-sleeved pianists. On the theater's program appears the inscription: "By the terms of the gift of George Eastman, this theater is the property of The University of Rochester, to be operated by a separate board of trustees and maintained for the promotion of musical interests in the City of Rochester. Any surplus from the operation of the theater is to be used for this and for no other purpose."

And there is the explanation of the superiority of this theater in a nutshell. Operated to foster a musical ideal and not primarily for profit it nevertheless succeeds in setting the

one who has but recently seen instrument and performer majestically ascending heavenwards like the Phoenix or the Helicopter the spectacle is too awe-inspiring to be soon forgotten. But let the conservative not sneer too raspingly at this theatrical device. It enables the theater-goer, who otherwise would have as much idea of organ playing as of the anatomy of the Wiffus, to get an insight into the intricacies of organ technic, and form some idea of what the organist's feet do. Mr. Hammond, with full realization of this, once outdid Mr. Firmin Swinnen by interpolating a pedal cadenza in his solo number: "WHERE THE LAZY DAISIES GROW," thus creating a spectacular display from what in the pit would have sounded to a lay audience like an exhibition of thumb work on the lower manuals. A pedal cadenza will never sound to me like anything but a music setting to "See how smart I am," in which respect it is no different than any other cadenza, only a little more so. If this be treason, make the most of it.

In this solo and in the cartoon Mr. Hammond, on the day of my visit, displayed the light crispness of touch and style that should characterize theater work at all times—but is often found sadly lacking. The essential of all light playing, and indeed of all playing, should be clean rhythm, and this is manifestly impossible with a sustained or sluggish touch. I hope I do not appear biased if I say that it is a fault that I find less apt to appear in the work of men like Mr. Hammond, who have not had to free themselves from the inhibitions of church work. Congregational singing and jazz both have their legitimate place in the world, but in the theater it is the spirit of the latter that is needed.

Mr. Hammond's real forte, however, judging from his setting to "The Arab," is improvising. I have, in the past, more than once set down as my profound conviction that the aimless and excessive improvising of the average theater organist is the bane of his work; and I see no reason to change my opinion. My reasons are plain, succinct, and, I hope, sound. First, most organists don't know how to improvise. Second, even when they do they can't maintain their standard forty-two hours a week, more or less. Third, an audience prefers to hear familiar or at least coherent pieces. Fourth, Wagner, Tchaikowski, MacDowell, and the rest, do these things so much better.

Nevertheless every now and then I run into an organist whose improvising is so satisfyingly above the dead level of mediocrity that it is veritably the exception that proves the rule. Such a one is Mr. Hammond. His

improvising was in the authentic symphonic and orchestral style. Under his fingers one could almost hear the attack of the frog of the bow and the tonguing of the brass. His harmonic schemes were diffuse and modern, and yet the melodic and contrapuntal line was sharply delineated. The form and structure was, of course, broken to suit the kaleidoscopic configuration of the picture, yet not more so in effect than the average modern symphonic poem. In some degree it is possible to analyse this sort of improvisation, and in the hope that such analysis may be valuable let us see if it is not feasible to isolate a few of the devices that are utilized.

First, however, it should be emphasized that not every picture affords this style. It is only in atmospheric pictures like "The Arab," "Wanderer of the Wasteland," "The Thief of Bagdad," or "The Enchanted Cottage," that it seems fitting. Second, it is much easier to produce these orchestral effects on a four-manual organ in which four contrasting tone colors are simultaneously available, than on smaller instruments. Third, inasmuch as the effect to strive for is coloristic, orthodox structure need not be concentrated on as in the admirable but more conventional form developed by the French. I mention these points merely to emphasize the limitations that should be defined in a discussion of this sort of improvisation.

I have already commented on the effect of orchestral attack, a simple device, but tricky for the uninitiated to master—as I can testify from arduous teaching experience. It simply consists of attacking the chord with the crescendo shutters wide open, and snapping them shut as soon as the keys are depressed; just an ordinary sforzando, but if you aren't used to it you will find that it will take more than one trial. Another feature of Mr. Hammond's work that stood out was his using the keener reeds and strings in chromatic and altered chord progressions in the lower register, producing a biting dramatic effect thoroughly orchestral. A device used considerably consisted of tossing answering and complementary phrases from one manual to another in contrasting registration. More general in scope, yet suggestive and explanatory of all these tricks, is the broad characteristic of never "staying put," either in registration, key, or manual relativity. Ordinarily one proceeds smoothly with the melody on Swell or Great and the accompaniment on the Choir, let us say, or be h spread out on one manual, all anchored down with a suave bass on the Pedal. The keynote of Mr. Hammond's style is to disregard this, and do the unexpected. A thin high melody on the Oboe with cross-rhythmed, uneven staccato, or accented

chords far below it on ponderous registration, would abruptly give place to brass progressions in an unrelated key. Often the Pedal is silent. Or a sudden upward rush of strings to a sforzando would as abruptly fall away to a clear Flute motive coming through pizzicato chords like the song of a thrush through the gurgling of the brook as it tumbles over the rocks. One feels that in addition to technical proficiency Mr. Hammond has an instinctive sense of orchestration and the fusion of instrumental tonal values. The result was shown in strictly musicianly yet extraordinarily virile playing of cameo-like distinctness notwithstanding the organ's one obvious fault—the muffled position of the chambers behind the proscenium opening.

Unlike the news and the cartoon, through the feature Mr. Hammond improvised exclusively. As a general principle I have voiced my objection to such procedure, without feeling that it is entirely valid in his case. Whether he would follow the same course in the conventional society drama I did not enquire, nor can I say that there would be anything unsatisfying in his setting. I could even find it possible to admit that when creative music for a picture is so well executed the need for familiar melodic anchors is simply a reflection on the elementary and insufficient musical education of the audience, as was brought home to me by the adverse criticism by a layman of Mortimer Wilson's superb score to "The Thief of Bagdad." In any case I found myself unwilling to leave the Eastman Theater with the faintest criticism of Mr. Hammond's style, and my last comment is intended to explain why my soul was in peace.

"The Arab" ends, if I remember aright, with a delicate pastoral etching of a caravan silhouetted faintly against the sky. Most organists would have brought the music up to a thundering climax in compensation for the restraint of not being allowed to turn around and bellow: "This is the end of the picture." Not so Mr. Hammond. The music, softly pastoral, died away to a faint whisper as the scene faded, and the curtains closed with the suggested restful mood still like a spell on the audience.

Two Awful Examples



KILLING cats is easier than killing theater audiences. The audience's psychology is that since money has been paid to enjoy a program, enjoyment must be had at any stretching of the imagination. Anyway, the manager doesn't know anything about organ playing. The first of two awful exam-

ples occurred in a large theater in the north polar regions of Manhattan where the player had at her disposal one of the pernicious trade-built theater organs, not the product of any of the recognized American builders; its chief voice seemed to be a sea-sick reed of the over-blown variety, and next in importance came a string that was as far removed from string-tone as possible. There were some pleasing flute tones and various other registers that might have been used.

The player began by not knowing what to do, so she pushed a piston that brought on a stock tone in which the sick reed was the chief mourner, and then decided to play some chords in the right hand, and finding them easy to play, followed with the left; the pedal helped itself.

The idea was good: the idea was to improvise harmonies to suit the exact mood of each inch of film; there were minor chords and major chords, slow chords and swiftly moving chords, and they were high and low, loud and soft and very loud. There was no melody; no piece of music was played, though perhaps an unfortunate piece was played at. When things brightened on the screen, the chords screamed their heads off; when things became dramatic, the chords grew in intensity and muddiness; and when there was nothing else to think of, the sick oboe was always close at hand.

The player had not one little idea about how to accompany a picture, and, worse yet, had no common intelligence and apparently no ears. The attempt to improvise (on the part of the female of the species) was deadly. Out of this abusive treatment of the organ may well be constructed a few general principles upon which a musician may confidently begin his or her life as a theater organist.

In the first place, through all desire to improvise over-board and never give another thought to the subject.

In the second place, determine if the picture is a comedy, a serious drama, a farce; a light drama, or a scenic; and then learn as much as possible about its content, the story or plot, the location of the scenes, the chief motives, whether they be love, hate, ambition, humor, conspiracy, cruelty, recklessness, or what not. When this is determined, take note of the length of the entire picture, and then select some organ compositions in accord with the mood and scenes of the film, and play them through one after another during the showing of the picture.

A little care, mingled with some experience, will enable a player to analyze his picture and group all the shifting scenes and moods, composed of hundreds of episodes, into three or four, or perhaps a half dozen, main mood-groups, and his duty will be to

accompany these few main mood-groups with specific music of harmonious temper, letting the incidentals take care of themselves.

Music is not built like a steel girder, nor does it act like one. Any player can very easily vary the interpretation of any composition ever published, interpolating moods entirely foreign to its original intent; and it is this quality of music which gives the organist his dominant position over the orchestra in picture accompanying.

With a little intelligence, a player could easily use a cheerful waltz to a passing death episode or a funeral scene, providing they do not last too long and the music be subdued in rhythm and power. If a gloomy moment occurs in the midst of a happy scene, the effect is merely absurd if the music jumps after the film; let the music continue to accompany the main mood-group of that section of the film.

Take "Humoresque" for example. It was not built of a thousand moods, but of only a very few: 1st, the family life; 2d, the fulfillment of the mother's aspirations for a musician in her family; 3d, the triumph in European courts and at home; 4th, his return from the war; 5th, disappointment and shattered ambitions; 6th, triumph.

All films can be intelligently condensed in the same way, and the problem of the accompaniment is comparatively simple. The harm done by the once popular "authorized" cue sheet is tremendous; it has produced chaos, not that unity of idea which is the absolute essential of all true art.

The second awful example occurred in one of the oldest and most famous picture theaters in America, and completely ruined the presentation of a Griffith masterpiece. Both the orchestral and relief organist were absent; fortunately for their reputation the program announced the identity of the players taking their places. The orchestral organist cannot be blamed for bad playing, and since the music selected was undoubtedly ordered by higher authorities, we cannot blame him for that either; but the relief substitute was a man apparently well into middle life who played with an assertiveness that marked him as one who had played the organ before and who knew a little about theater work; in spite of all this it was the most awful example.

There were two outstanding faults: first, the player used the Register Crescendo constantly and it is safe to say that there were not in the entire performance any consecutive sixty seconds when the Register Crescendo was at rest; second, the music was so poorly timed to the picture that when it was drawn in, as a motive for certain well-defined scenes, it had to be played at outrageous tempos in order to finish even so much as an eight-measure sentence. A fine touch of unintended

humor came when in the midst of some supposedly descriptive accompanying; one of the screen actors is playing a mandolin for the delight of Matthew Crane, whose verdict was thrown on the screen in one word: "Rotten!" It fitted the accompaniment precisely.

If this sort of playing is allowed to pass without condemnation on every score, the organ in the theater will be retarded immeasurably; it would seem to be the duty of every organist having at heart the true advance of his art to take every opportunity available to make known his attitude against a man who plays, and a theater manager who permits, atrocious music.

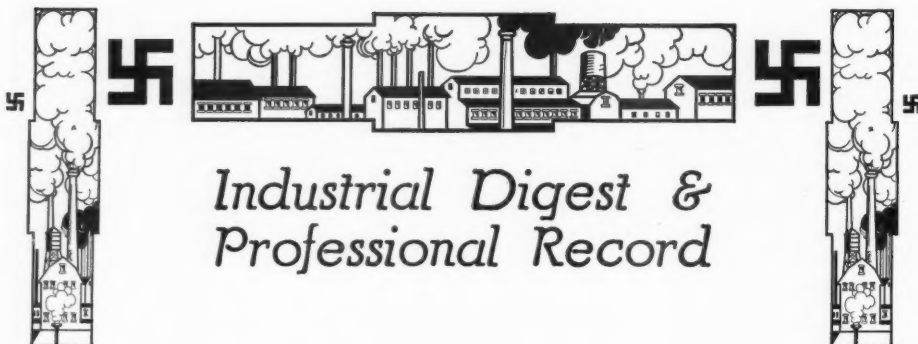
Had it been subdued to a mean power of pianissimo or piano, it might have passed; but its minimum power was mezzo-piano and its maximum, reached at least once every three minutes, was fortissimo—the full dip of the Register Crescendo.

The remedy suggested for Awful Example No. 1, will work with equal effect for this case. Common musical intelligence should at least be the minimum to expect from an organist. We can forgive a player's inability to draw out and beautify a picture. The profession cannot forgive, and dare not tolerate, a player of this type.

And now for a few deductions from other theater-going experiences. One tired theater organist used a continuous forte and mezzo-forte for upwards of 90 minutes, with no pianissimo highlights. This is not art, it is merely laziness. A forte is always tiresome if prolonged.

The news reel in another instance showed battleships and, in the next shot, some sail boats; the organist played forte for the battleships and forte for the sail boats. Nor is this art. It is thoughtlessness. If an organist has no sense of beauty, no sense of the appropriate, he can prove it very quickly by trying to become a photoplayer.

A small orchestra was playing the news reel. The scene was a brilliant military exhibition, accompanied by snappy band music with full brass blazing away. Suddenly the scene changed to a funeral—and the conductor merely silenced his brass, slowed up his tempo a little, put mutes on his fiddles, and sailed along with the very same piece. This is art. Audiences used to think they wanted a different piece of music for every ten feet of film; they've grown past that stage. Now they want a continuous theme in the picture—however frequent the change of scenery and moods and actors may be—and they want a continuous theme in the music, which, to fit the picture, may change its tempo slightly, its orchestration, its registration, its mood, its spirit, but may not change itself to some other piece.



Industrial Digest & Professional Record

Unit versus Straight

A Straight with the Price Tag Left on
for Comparison with the Units that Have
Been Studied



HEREWITH is the other half of the Unit question, the answer to the request of the Editors in their December issue. Since the church with which I am connected is in the market for a new organ, I know considerable about prices. The article in the December issue should have come out openly in a flatfooted statement that Units cost too much, that builders of them are charging too much for what they are giving. I feel strongly on the matter that Units are doing great harm to the legitimate organ business. I am not in favor of a Straight Organ, but heartily approve an Augmented One.

Since you invited correspondence on the matter, I am sending you under separate cover, a copy of what one builder proposes to give our church for \$18,950. You can readily see that we should get more in the way of real organ than the Unit for \$20,000. which was discussed in the article mentioned.

There is another bid of \$24,800. for this same specification from another factory. But even at this greater price. The Unit referred to at \$20,000. is the more expensive organ.

However we organists must thank the builder of modern organs for making us more useful to our employers, and thus raising our status and salaries. It is all a great game, and what we need most is cooperation between everyone concerned. A united front is necessary instead of a lot of the useless quibbling which is done, and petty jealousies which are indulged in.

[Interested readers will refer to the Unit on page 677 of the December issue and make careful comparisons.

The specifications given herewith are sufficiently altered to cover the identity of the builder, but the substitution of registers is carefully done so that values are in no way altered.—Ed.]

PEDAL:

1. 16' DIAPASON—44
2. .. Bourdon No. 9-G
3. .. Echo Bourdon No. 16-S
4. 8' Diapason No. 1
5. .. Bourdon No. 9-G
6. .. Gedeckt No. 20-S
7. 16' Trumpet No. 27-S
8. .. Tuba No. 39-L
- A. Chimes (from Solo)

GREAT:

9. 16' BOURDON—73
10. 8' DIAPASON 1—73
11. .. DIAPASON 2—73
12. .. FLUTE—73
13. 4' OCTAVE—73
14. .. FLUTE—73
15. 8' TRUMPET—73
- B. Chimes (from Solo)

SWELL:

16. 16' BOURDON—73
17. 8' DIAPASON—73
18. .. SALICIONAL—73
19. .. VOIX CELESTE—73
20. .. GEDECKT—73
21. .. FLAUTO DOLCE—73
22. .. FLUTE CELESTE—61
23. 4' PRINCIPAL—73
24. .. FLUTE—73
25. 2' FIFTEENTH—61
26. IV. MIXTURE—244
27. 16' TRUMPET—73
28. 8' CORNOPEAN—73
29. .. REED—73
30. .. VOX HUMANA—73
31. 4' CLARION Tremulant

CHOIR:

32. 8' CONCERT FLUTE—73
33. .. FLUTE (2 Rks.)—134
34. 4' FLUTE—73
35. 2 $\frac{2}{3}$ ' NAZARD—61
36. 8' CLARINET—73 Tremulant

SOLO:

37. 8' GAMBA—73
38. 8' GAMBA CELESTE—73
39. .. TUBA—85
40. .. FRENCH HORN—73
- C. CHIMES—20 Tremulant

30 Couplers

31 Adjustable Combinations

Open-Air Antagonisms

Some Comments and Suggestions on Open-Air Choral Performances



LAST summer I attended an open-air performance of "ELIJAH" in the big stadium of one of our western universities. I did not attend in a critical mood. I went as an interested observer of an interesting musical experiment. The daily papers of the day-before-yesterday and the music news journals of the day-after-tomorrow have already assured us that every detail of the performance was perfection perfected. We have been told that "the score"—the musical, not the football score—"was not only brought to life, but was given new youth." Why not believe this without further caviling? If the training of the chorus seemed to be inadequate; if it fumbled for notes when it should long since have mastered them; if it failed wholly in its appreciation of dramatic values because it buried its choral proboscis in its book; if the orchestra

was not in very truth the "symphony orchestra" it had advertised itself to be; and if its playing was an undignified scramble after notes—many of which fell "under the rack" and were tossed hither and thither by the capricious winds which played hide-and-seek with unsecured sheets of music; if—well no more if's. Instead let us assume that the director had not been granted adequate rehearsal, or that a chorus of student voices is in itself a wholly inadequate nucleus about which to build a vocal ensemble for oratorio singing. These—or others—are indeed good and sufficient reasons. Reasons? Yes; but not excuses. Is there ever a real excuse for a poor performance? When the public is solicited to pay its perfectly good money it isn't in the contract that it shall have to make allowances for this, that, and the other thing. The public does not ask the solo pianist, "How many hours have you labored to conquer the technical difficulties of this composition?" No: it asks, "Can you play it?" And if he cannot it resents his impertinence in bidding it come to listen. It should be the same with any public performance. No conductor should impose upon the public an inadequately prepared program; and especially should no university give its official sanction to a performance that is not up to the standard of its output in other departments.

But this is all beside the mark. Primarily what interested me was, as I have already said, the thing itself, the experiment of open-air performance of oratorio undertaken under favorable conditions. In a few parts of the country open-air performances should be possible at certain seasons of the year. In how far are they effective? What must be done to make them more effective?

In Balboa Park, San Diego, Dr. Stewart finds it necessary to reinforce the Strings of the organ by soft flues, in order that they may carry in the open. And even so they are soon dissipated; while the heavy reeds, so heavy as to offend the ear within doors, are rich and mellow in the open. The "ELIJAH" performance showed the same weakness in the resonance of orchestral strings. They were either lost altogether or they came through as a denatured product. The wood wind, too, was weak. The brass alone (and an out-of-tune kettle drum) stood out with expected sonority. Oddly enough, the tones of a solo Violin carried relatively better than masses of string-tone. Adequately to balance the conventional Trumpets and Trombones of an orchestra, fully one hundred Strings should be employed, together with double the usual number of Oboes, Flutes, Horns, and Clarinets. As an alternative to the increased instrumentation, why not re-orchestrate

The ORGAN VIRTUOSO

Hear at least one great Organist each year

To hear a great artist is a privilege, accorded to only a few,—sometimes only once or twice in a lifetime. What would you have given to have heard Bach, to have seen him play, to have studied his technique as he sat at the organ, or to have heard Paganini with his wonderful instrument, or to have heard Jennie Lind at Castle Garden.

Great artists are few and far between. They are individualistic, their work is not duplicated by another, they cannot be imitated or duplicated, they are themselves, alone. To have heard them, even once, is to have stored up in one's memory a treasure of great price. Great organists can only play a few recitals each season, no two programs are ever exactly alike, their environment is never the same, so when opportunity and conditions make it possible for you to hear a great artist don't neglect the opportunity.

Have him, see him, hear him, *Now!*

You may never have another chance!

TOO GOOD TO KEEP

So we pass it along to the profession. Mr. Fay Leone Faurete cleverly states a great truth and puts it in such attractive typography that we copy it exactly. Induce your local newspaper to reprint it editorially when your organ club brings its next great organist to town for a recital

the accompaniment of an oratorio for open-air purposes, using a greater proportion of band instruments, such as Clarinets, Horns, etc., and employing the Violins and Violoncellos in masses for tone color instead of the customary division of Strings into parts?

An important thing to overcome is the dissipation of tone into thin air; and this is true no less of the tone of the woman's voice than of that of the Violin. This difficulty may be obviated, I think, by using a preponderance of sopranos and altos, possibly on the ratio of three women to one man. A chorus of conventional balance, adequate to the demands of

indoor singing, is not rightly balanced for open-air performance.

It goes without saying that some sort of sound-reflector is a sine qua non of open-air performance of music. Either chorus and orchestra must have behind it in close proximity a hill or other natural reflecting surface, or an artificial sounding board must be erected. No sound-focussing shell was provided at the "ELIJAH" performance; and as a result full chorus passages were hardly more effective than would be the Hallelujah Chorus if sung by a quartette and accompanied by a harmonium. Both the volume and the quality of the tone suffered.

LATHAM TRUE

Recital Programs

PROGRAMS are not used from the same recitalist in consecutive issues; complete programs (marked †) are never quoted if other than organ music is on the recital; selections and not full programs are given, as an index of such things as should be of interest to recitalists today; organ works taken for granted, such as Bach, Widor, etc., are omitted to concentrate on this important point organists who give the organ builder the maximum of cooperation by keeping his name on the program when his product is used for the profit of the organist are marked * for the benefit of builders who require the service of recital organists. Contributors to this column are welcome, but please note the first statement in this paragraph.

*MRS. VIRGINIA CARRINGTON-THOMAS

TOWN HALL—NEW YORK
†Bach — Fantasie and Fugue Cm
Bach — O Man bemoan thy fearful sin
Carrington-Thomas — Canon
Jacob — Les Heures Bourguignonnes
Franck — Chorale Bm
Widor — Sonata 6

MRS. J. H. CASSIDY MCFARLIN MEMORIAL M. E.—NORMAN, OKLA.

Bonnet — Concert Variations
Wolstenholme — Allegretto
Price — The Bells
Elgar — Pomp and Circumstance
Weber — Overon Overture

FRANK MERRILL CRAM NORMAL AUDITORIUM—POTSDAM, N. Y. Mendelssohn Program

Sonata 1
Piano Concerto, Op. 25
Romance, Op. 109
On Wings of Song, Op. 34, No. 2
Nocturne, Op. 61
Wedding March
*MISS GRACE LEEDS DARNELL
FIRST CONGREGATIONAL—WESTFIELD N. J.

Dedicating new Moller
Faulkes — Prelude Heroic
Franck — Piece Heroique
Wolstenholme — Question. Answer
Darnell — March Festival

ARTHUR DAVIS CHRIST CHURCH CATHEDRAL—ST. LOUIS

Tchaikowsky — Troika on Traineaux
Torjussen — To the Rising Sun.
Northern Lights.

Torjussen — Tranquility. Isle of Dreams.
Schminke — Marche Russe.
Brahms — Ungarische Tanz No. 1
Meyerbeer — Le Prophete Coronation March

Hailing — Concert Intermezzo
Read — Evening Prelude. Prayer.
Wely — March Ef



MR. MARCEL DUPRE

Who is known in America as a recitalist and nothing else, though he is a church organist and teacher in addition in his native Paris. Mr. Dupre astonished musical America by his memory feat in playing all of Bach in consecutive recitals; he astounded musicians by his improvisations; he won universal affection for the genuineness of his character and for his amiability and personal charm. Mr. Dupre will not visit America during the 1925-26 season

PAUL de LAUNAY

SOUTHSIDE BAPTIST—LAKELAND, FLA.

Guilmant — Melody
Franck — Pastorale
Wagner — Swan Song
Ganne — Marche Nuptiale
Saint-Saens — Dance of Death
Moreau — Sadness
Ducasse — Remembrance
de Severac — Stances
Pugno — A Winter Tale

MARCEL DUPRE

ACADEMY—WEST POINT, N. Y.

†Dupre — Passion "Symphonie"
Bach — Fugue D
D'Aquin — Noel en Musette
Schumann — Canon Bm
Dupre — Berceuse
Franck — Finale B-f
Improvisation

KENNETH EPPLER

FIRST PRESBYTERIAN—AUBURN, N. Y.

Malling — Birth of Christ
Yon — Gesu Bambino
Guilmant — Christmas Carol
Guilmant — Prayer and Cradle Song
Eppler — Holy Night
d'Aquin — Noel Sur Les Flutes
Yon — Settimo Vittone

*MISS ELLEN FULTON

2ND PRESBYTERIAN—SCRANTON, PA.

†Yon — American Fantasie
Taylor — Dedication
Bach — Prelude and Fugue E-f
Beethoven — Gavotte
Saint-Saens — Benediction Nuptiale
Boellmann — Ronde Francaise
Franck — Pastorale
Vierne — Finale (Son. 1)

WALTER EARL HARTLEY

POMONA COLLEGE—CLAREMONT, CALIF.

†Bach — In dulci jubilo. Fugue Gm
Van Westerhout — Ronde d'Amour
Grieg — Elegiac Melody
Stoughton — March of Gnomes
Russell — Up the Saguenay. Basket Weaver.

Mulet — Toccata Tu es Petra

*JUDSON WALDO MATHER

LEWIS & CLARK SCHOOL—SPOKANE, WASH.

Guilmant — Marche Religieuse
Kramer — Eklogue
Yon — Cristo Trionfante
Rieff — Toccata
Stoughton — Chinese Garden. Dreams.
Albeniz — Spanish Serenade
Tchaikowsky — Danse des Mirlitons
Rimsky-Korsakoff — Scheherazade

*FREDERICK C. MAYER

ACADEMY—WEST POINT, N. Y.

Handel — Dead March. Largo.
Lemmens — Adoration (Sonata Pascale)

Lemmens — Pontificale March

EDWARD GOULD MEAD

LAKE ERIE COLLEGE—PAINESVILLE, OHIO

†Rebling — Christmas Fantasy
Malling — Bethlehem
Yon — Gesu Bambino
Deigendesch — Rose Bursts Forth
Handel — Pastoral "Symphony"
Dubois — March of the Magi
Guilmant — Two Christmas Hymns
Foote — Christmas

Handel — Hallelujah Chorus

WILLIAM MIDDLESCHULTE

IMMANUEL EVANGELICAL—E. ST. LOUIS, ILL.

Handel — Concerto
Beethoven — Adagio
Schumann — Canon
Smorz — Bohemian Rhapsody
Mendelssohn — Allegretto
Middleschulte — Perpetuum Mobile.
Passacaglia.

WILLARD IRVING NEVINS

SOUTH CONGREGATIONAL—BOSTON

†Bach — Fantasie
Couperin — Benedictus
Wesley — Gavotte
Guilmant — Allegro con Fuoco. Meditation. (Son. 6)

Bonnet — Romance sans Paroles

Schumann — Sketch Fm

Mulet — Rosace. Noel.

Bonnet — Variations de Concert

*MISS ELLA SCOBLE OPPERMAN

FLORIDA STATE COLLEGE FOR WOMEN

Dedicating New Skinner

Mendelssohn — Sonata 6

Kinder — In Moonlight

Bonnet — Ariel

Gillette — Negro Spiritual Deep River

Guilmant — Preludio (Son. 3)

Brewer — Echo Bells

Franck — Piece Heroique

*HUGH PORTER

TEMPLE B'NAI ISRAEL—ELIZABETH, N. J.

†Widor — Allegro. Adagio. Intermezzo. (Son. 6)

Beethoven — Pastoral Sonata
 Henselt — Ave Maria
 Vierne — Scherzetto
 Bonnet — Song without Words
 Franck — Piece Heroique
 Gale — Sunshine and Shadow
 Stebbins — In Summer
 Borowski — Toccata G

WILLIAM ROCHE

HALIFAX, N. S.

†Boellmann — Toccata (Gothic Suite)

Stebbins — In Summer

Friml — Melodie A

Nevin — Sketches of the City

Wolstenholme — Allegretto E-f

*FIRMIN SWINNEN

TRINITY REFORMED—POTTSTOWN, PA.

Saint-Saens — The Swan

Sibelius — Finlandia

Nardini — Andante Cantabile

Liadow — Music Box

Mendelssohn — Sonata 6

Dvorak — New World Largo

Widor — First Mov't. (Son. 5)

MISS GRACE CHALMERS
 THOMSON

ALL SAINTS—ATLANTA

Noble — Solemn Prelude

Saint-Saens — Deluge Prelude

Saint-Saens — Nightingale and Rose

Wagner — Traume

Andrews — Con Grazia

Faulkes — Intermezzo

Handel — Hallelujah

*HOMER WHITFORD

DARTMOUTH COLLEGE—HANOVER, N.H.

†Bach — Toccata and Fugue Dm

Rimsky-Korsakoff — Song of India

Dubois — March of the Magi

Callaerts — Intermezzo

Yon — Hymn of Glory

Rachmaninoff — Prelude C-sm

Liadow — Music Box

Mendelssohn — Midsummer Night's

Dream Overture

WALTER WILLIAMS

ST. STEPHENS—PROVIDENCE, R. I.

Franck — Symphonic Variations

Corelli — Sarabana and Gavotta

Baird — Toccata

Delamarter — Carillon

Banks — Chansonette

Demarest — Fantasia

*PIETRO YON

CHURCH OF TRANSFIGURATION—

POTTSTOWN, PA.

†Yon — Sonata Romantica

Ungerer — Freres Jaques

Bach — Toccata and Fugue Dm

Ravanello — Christus Resurrexit

Bossi — Ave Maria

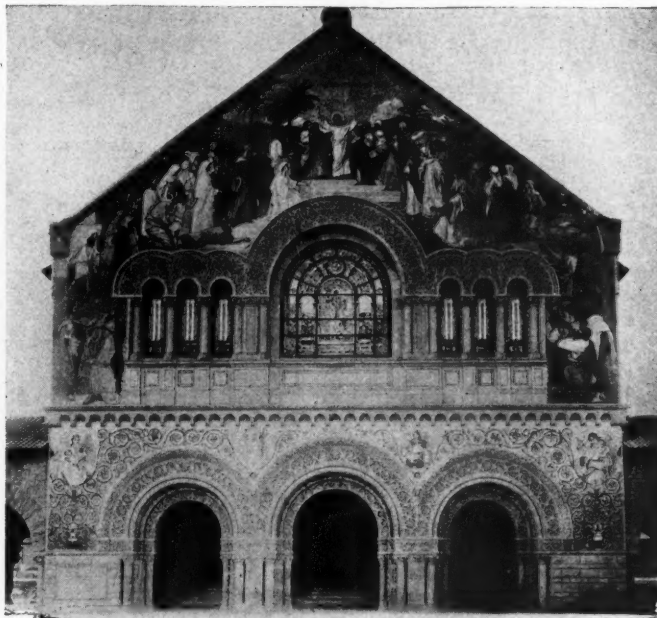
Boex — Marche Champetre

Yon — Echo. First Concert Study.

MR. WARREN D. ALLEN'S
 RECITALS

1923-1924 SEASON OF STANFORD
 UNIVERSITY RECITALS ISSUED
 IN BOOKLET

THE extensive labors of the organist of Stanford University, Calif., Mr. Warren D. Allen, are preserved in attractive book form, the present volume



STANFORD UNIVERSITY: MEMORIAL CHURCH

Where Dr. Warren D. Allen has given 500 recitals in the course of his duties as University organist. Stanford University is one of the beauty spots of the world of colleges

covering 65 programs, No. 378 to No. 442. A brief digest follows, the figures before giving the number of compositions, etc., and the figures following giving the number of times performed in the series:

65 Programs
206 Compositions—252 times
150 Organ works—187
56 Transcriptions—65
84 Organ Composers
34 Transcription Composers
20 American Composers—50
15 Bach—20
8 Dubois—10
6 Franck—9
6 Guilmant—6
6 Wagner—6
5 Barnes—12
5 Vierne—11
4 Widor—4

MANAGERIAL ACTIVITIES

FAY LEONE FAUROTÉ has issued a booklet for his artists, prefaced by a sales talk that shall be reproduced in these pages in full. Mr. Faurote breaks the ice by printing his schedule of prices for his four organists, and listing two prices for each, the second covering private recitals, and presumably also recitals fostered by local organizations of organists in the general interests of the profession. This is a wholesome step. Coming out in the open with prices has always had the endorsement of the public. In every venture of selling an organ recital, there is the interest of the buyer to be considered, and undoubtedly the Faurote Management has carefully

calculated the scale of prices to insure a profit for the private or public management engaging any of his various artists. As usual, the printing is artistic and attractive.

ALEXANDER RUSSELL of the Wanamaker Concert Direction is a miniature world of organ activity all to himself. His most notable performance of the present season is the acquisition of Enrico Bossi as a guest recitalist for the New York and Philadelphia Wanamaker Auditoriums, Mr. Bossi making his New York debut Jan. 20th. Miss Nadia Boulanger, said to be the most famous woman organist of France, appeared under Dr. Russell's management in a New York recital Jan. 15th; Miss Boulanger was brought to America through her connection with the Fontainebleau School. Mr. Bedrich Wiedermann, Czechoslovakian organist of Prague appeared Nov. 10th in the New York Auditorium. Dupre began his 3d American tour Nov. 18th in the New York Wanamaker Auditorium also. Mr. Charles M. Courboin opened his season much ahead of the others, giving his first recital in September.

OTHER RECITALISTS

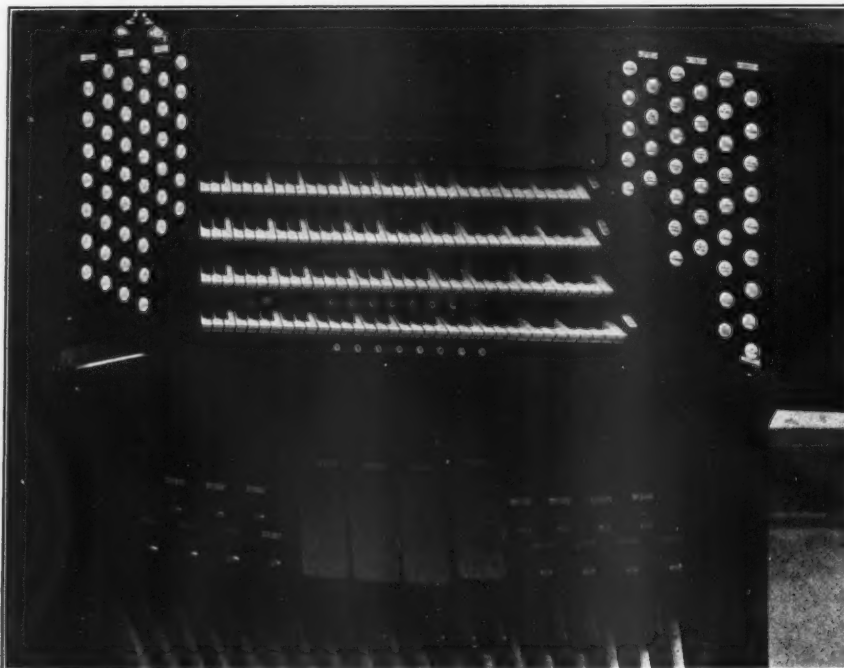
MR. G. HAROLD BROWN, First M. E. Church, Port Huron, Mich., is presenting a series of 10 organ recitals. These recitals began Nov. 3rd, and will last until March 10, recital is the last of the series. The organ on which Mr. Brown plays is a 3-m and Echo Hillgreen-Lane that has recently undergone extensive repairs as well as hav-

ing additional stops added to the Echo, as a result of a fire last May. Mr. Brown recently presented "The Messiah" with a mixed chorus and orchestra.

The Concertina
Hymn of Glory
Diggle—Paen of Praise
Chanson Poetique
Chanson de Joie

trict of Columbia.

MR. ALBERT RIEMENSCHNEIDER, indefatigable recitalist and insatiable Widor enthusiast — and who is there to condemn him for it? —



THINGS ARE NOT—

Sherlock Holmes could never have discovered that these two consoles are so nearly alike that they are each other. On either of them, as the spirit moves him in Baldwin-Wallace Conservatory the indefatigable Mr. Albert Riemschneider, Widor enthusiast—

MR. JOHN CONNELL, well known Johannesburg organist, arrived in London, England, Dec. 1st and opened his series of recitals at Westminster Cathedral, Dec. 4. He also gave recitals in Edinburg, Glasgow, Salisbury Cathedral, Bristol, and Aberdeen. He was presented in a recital in St. George's Church, Paris, Dec. 21. Mr. Connell only stayed in Europe for a month as he had to be in Africa for the opening of the University year in February. Mr. Connell hopes to pay U. S. a visit next year; we hope so too.

MR. EMORY L. GALLUP who left Chicago for a big church with a big organ and a big call for a big musician opened his season with three recitals before the Michigan State Teachers Association meeting in Grand Rapids; the programs will be noted in the program columns of a later issue.

MR. SYDNEY JOHNSON of Leeds, England, is one of America's friends and Britain's best informed organists, in that he is one of the very few Britishers who know anything of the vast field of American organ literature. He presented a program of American works in the Primitive Methodist Church of Hinkley:
Rogers—Sonata E Minor
Yon—Remembrance

Hawke—Southern Fantasy
Stoughton—The Courts of Jamshyd
Within a Chinese Garden
In the Palace of the Rajah
Vibbard—An Indian Serenade
Russell—Song of the Basket Weaver
Macfarlane—A Scotch Fantasia

MR. CARL F. MUELLER of Grand Avenue Congregational, Milwaukee, is presenting his 8th series, the 58th to 65th recitals. The programs are issued in attractive booklet, prefaced by a page from the chairman of the music committee. Someone has at last found a use for that dignitary. Mr. Mueller's programs, as usual, are offered for public enjoyment and such effort as the recitalist has made to educate the public to his own way of thinking has been carefully and wisely sugar-coated. Mr. Mueller's common sense in music has won him an enviable following.

MR. EDWARD RECHLIN who has come before the public in recent seasons with a campaign of programs in behalf of Bach and the Bach period of church composers, closed 1924 with a tour of 34 recitals during November and December, taking him through the following states: Conn., N. Y., Mich., Ohio, Ind., Ill., Mo., Nebr., Minn., Iowa, Pa., Wisc., Kans., and the Dis-

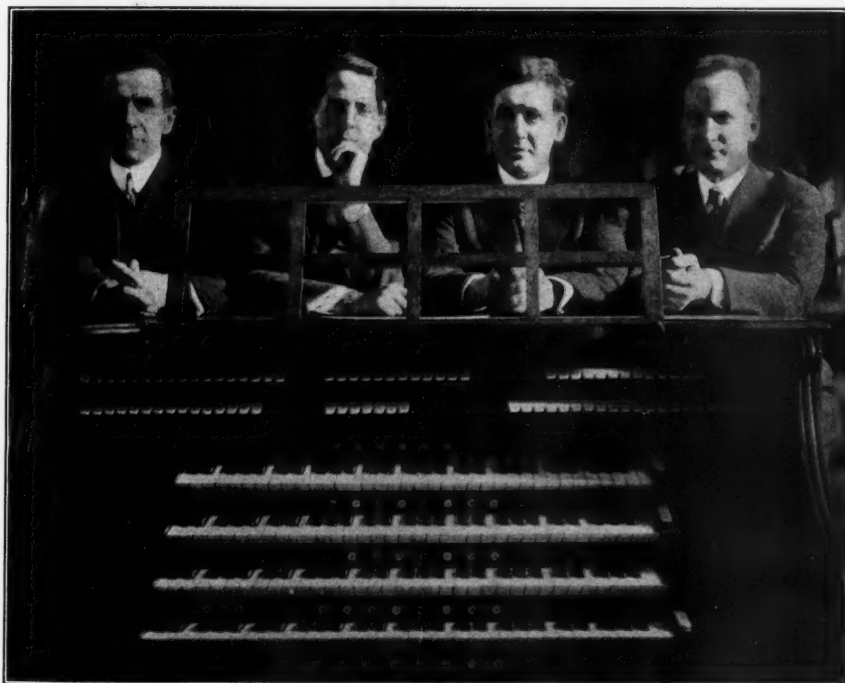
launches the present season with an unprecedented presentation of the Complete Widor sonatas — "symphonies" as the Frenchmen seem determined to pretend they are. Mr. Riemschneider has already played the complete series in Baldwin-Wallace Conservatory and spent last summer in Paris with Widor in preparation of his playing of them again. This year he will play them five times: 1, the series of public recitals in Fanny Nast Gamble Auditorium; 2, Cleveland Art Museum; 3, Baldwin-Wallace Chapel; 4, Conservatory Organ Playing Class; 5, Conservatory Summer Master Class. These columns began the preparation of an article covering Mr. Riemschneider's playing of Widor last year but the subject became so involved that it soon became apparent that nothing authoritative could be presented without extensive investigation and compilation, so the project has been delayed; our report will be presented some time during the present season.

MR. HENRY F. SEIBERT, in his odd moments when his services are not required (or given by preference) to the art of entertaining his one and only daughter, continues to give recitals and win return engagements

thereby. He began the season by dedicating several new organs, one a Casavant in Pottstown, and by agreeing to play for the Kansas Guild at their Convention; the Kansas engagement

But Allen W. Swan was more than a musician. He was a man of fine mind, generous sentiments and high ideals. Though diffident almost to shyness, he had a genial disposition, and

This last has for its first day a joint recital by a violinist and pianist; the second day contains a song recital, and the last day Mr. Scholin is presenting "THE SEVEN LAST WORDS" by Mer-



—WHAT THEY SEEM

—has played and is again playing the complete "symphonies" of Widor, this time all in one season and on a definite plan. The two consoles stand side by side in the Conservatory, both controlling the same organ. Mr. Walter Keller, Mr. Edwin Arthur Kraft, and Mr. Calvin Brown help Mr. Riemenschneider face the camera

was cancelled because of illness, his physician refusing to permit him to leave his room at that time. Later bookings included Lock Haven and Steelton, Pa.; New York City and Endicott, N. Y.

TO ALLEN W. SWAN

A MINISTER'S TRIBUTE TO HIS ORGANIST AS PASSES A LIFE WELL LIVED
THE death of Allen W. Swan came as a distinct shock to his friends, particularly to those who saw him but a few days ago. He was one of those who retained the spirit of youth despite the passing years, and one did not think of him as old. For seventeen years we were associated, he as organist and I as pastor, in the service of the church to which he came as a comparatively young man. It was always a comfort to feel assured, as Sunday drew near, that the music would be good, dignified and conducive to the creation of an atmosphere of devotion. The sensational had no allurements for him and the organ was to him a sacred instrument through which the soul should always express its deepest emotions in harmony and melody.

was endowed with a rare capacity for friendship. Those who were blessed with his friendship could but love him. Never can they forget his smile and the kindling of his eyes whenever they chanced to meet him. I cannot believe that he ever made an enemy or lost a friend. A richly gifted, beautiful spirit has gone from us, but he has left something that will make the passing years richer in harmony and melody.—W. B. GEOGHAGAN

(Mr. Swan was organist and choir director at the First Congregational Church in New Bedford, Mass., from 1878 to the time of his death on October 18, 1924.)

MR. C. ALBERT SCHOLIN, First M. E. Church, Waterloo, Ia., is directing a special series of musicals for the 1924-25 season. He presented a Christmas Musical Dec. 14, and January 25th starts off with Russian Music, in which he is using a ladies' sextette, a mixed quartet, and a male chorus. The rest of the musicals are as follows:

Negro Spiritual—Feb. 22
Irish Music—March 29
Spring Music Festival—April 21, 22, and 23

cadante, and "STABAT. MATER" by Bossini both by the Festival Chorus and Soloists.

COLLEGE OF EMPORIA gave its first monthly musical of the season with a chorus of 100 before an audience of a thousand; the voices of the chorus were picked by competition. Mr. D. A. Hirschler, dean of the College, gave the dedicatory recital on the 2-m Moller in the First Presbyterian of Pratt, Kansas, before an audience of 600 at dollar admission; a few weeks previously he played to a paid-admission audience of a thousand in Salina. The College gives a twenty-minute musical prelude to the Monday and Thursday lectures, the entire program broadcasted over KFKU; the faculty and advanced students furnish the music.

COLLEGE OF THE PACIFIC, having migrated from San Jose to Stockton where it has room enough and to spare, has set aside lots for homes for its faculty, including Mr. Allan Bacon, and all are busy building themselves homes.

THE PRESS SAYS—
 THINGS CALCULATED TO HELP THE
 ORGANIST UNDERSTAND THE PUBLIC'S
 POWERS OF COMPREHENSION AND
 ENJOYMENT

And if the reader finds anything under this heading that is not calculated to help him or her understand how the public thinks and feels, and will not help him or her reach that public better and more surely, then let him or her sit down quickly and write a reprimand to the Editor, for the matter printed has been printed purely as a puff for some individual and not for the good of the profession, and the reader has every right in the world to violently object to the insult of puffing valuable space.

MR. PALMER CHRISTIAN is "an artist of sensitive nature, able to discern a composer's most fragile and fugitive thought and display the same, crystal clear, to his audience," says the Detroit News.

DR. CLARENCE DICKINSON has the "technical equipment of the finished artist, his fine taste in registration being particularly pleasing. Expert as a colorist, he drew from the instrument the most delicate, evasive tones," says the Detroit Free Press.

MISS JOSEPHINE RUSSELL gave a recital in her home town, Great Bend, Kansas; "Strength, dignity and majesty marched by in broad and impressive fashion at the will of the artist, or gave place to the haunting loveliness of a poetical mood. . . . Miss Russell demonstrated the infinite possibilities of this wonderful instrument," says the Great Bend Press, of this young Yon pupil.

MR. HENRY F. SEIBERT'S "selections were well chosen. . . . and varied enough to please the entire audience," says the Ithaca Journal, which adds: "He had more than that: he had human appeal, fire, life, and spirit."

MR. FIRMIN SWINNEN, says the Pottstown News, displayed a "sense of tone color" and his registration and conception were brilliant."

MR. PIETRO A. YON gains special recognition in Cincinnati for "the standard of excellence which Mr. Yon's recitals establish," as the Inquirer reports, which paper also comments on the Bach A minor which "was given a magnificent rendition, brilliant in execution and satisfying to the most discriminating." The Greencastle Daily Banner speaks of his "fervor and intensity" and his "impeccable technique, absolutely flawless." The Banner's remarks about Mr. Yon's Bach playing is worth special thought: "His Bach playing is delightful; the dignified cantankerous old Cantor of Leipzig

unbends and becomes most graceful and amiable under Yon's fleet fingers and feet."

PUBLISHERS

THEIR WAYS AND MEANS OF FOSTERING A BUYING PUBLIC FOR THE BENEFIT OF COMPOSERS

W. D. ARMSTRONG has issued a list of his published organ works—18 works issued by 7 publishers.

COPYRIGHT LAWS are the subject of the proposed revision at the instigation of interested non-political organizations; it is proposed to enter the Berne Convention and thus obtain international copyright for American works, to copyright for the life of the author and until 50 years after his death, to eliminate the formality and expense of official copyrighting, to eliminate the present definition of reproduction royalties, etc. etc. etc.

DEPARTMENT OF COMMERCE figures that music printing and publishing in 1923, the last available figures, cost \$14,600,973.

OLIVER DITSON CO. are producing an eight-part unaccompanied chorus by Miss Frances McCollin setting a text by the eminent Mrs. Dickinson who has already figured so largely in the unique work of her husband in editing, lecturing, writing, and program-making; "My peace I leave with you" is the title. The Ditson Trade Notice is campaigning among dealers for more cooperation in creating markets for music. The ancient attitude seemed to be that if anybody wanted to buy music, well and good; the new attitude is that music is good for everybody and as long as we are in the business of creating music it is our first duty to help create a wider market for our product year by year. A Geoffrey O'Hara two-fold giving four first-page miniatures of songs is adding to the unusual popularity of O'Hara songs.

FREDERIC GROTON'S two organ numbers are given endorsement in a leaflet; two additions are being made by Ditson and Summy.

J. FISCHER & BRO. have issued a 32-page booklet of first-page miniatures which ought to interest every organist; get a copy. A special booklet of Christmas music was distributed to help organists and choirmasters; it also contained a few thematics. Mr. George Fischer discovered and purchased the final copy of the Audslev Organ of the Twentieth Century, only to sell it. Both the purchase and sale were made through T.A.O. "intervention" and Mr. F. H. Griswald of Chicago was the lucky purchaser.

HEIDELBERG PRESS has many circulars and sales-helpers available to cover their catalogue; in addition to much practical organ music and anthems for the choir, there are available many things for the Sunday School

—music, prizes, souvenirs, etc. etc.

LORENZ has a goodly list of advertising literature and samplers for the trade; first is an Anthem Book catalogue with thematics that are of practical usefulness; then there is a booklet of Church Music, descriptive and partly illustrated; the reduced Sample Pages of the Choir Leader for Christmas gave a full index of the materials therein available. A history of the Lorenz Company was recently given by the present junior partner before the Dayton Rotary Club; Mr. E. S. Lorenz worked his way through Otterbein University, Yale Divinity School, and various post-graduate courses in Europe, by writing gospel songs and editing books; after a few years in the ministry he became president of Lebanon Valley College, worked himself almost to death, took three years of enforced rest, and then again tried the music business, founding with \$40. capital his present publishing business, in 1890. Since that time the business has shown an increase every year save 1918. In 1901 Mr. Karl K. Lorenz joined his father, and in 1902 the New York office was opened, the Chicago office following in 1914. In the Dayton office 35 people are employed, with the technical engraving etc. done outside the office. The Lorenz catalogue aims to supply the volunteer church choir, with three monthly mediums to offer at the lowest possible price music of easy, medium, and difficult grades; Lorenz cantatas sell at the rate of 100,000 copies annually. There is also the Lorenz bi-monthly publication called The Organist, supplying easy music for church organists and harmonium players.

THE ORGAN RECITALIST is the title of a work now in preparation in London, with proceeds to be devoted to the British Organists Benevolent Society. It is said to be the purpose of the compilers to make it British and American. Certainly we hope that will be done; but the sub-editor announced to take care of America's organ literature happens to be a British organist who is noted here for his systematic avoidance of American organ music in all his programs; we have no quarrel with him or his attitude, as that is his affair, but we do hope that any book pretending to present American organ literature will at least be given the fairness of a sub-editor favorably disposed, one who has proved by his actions that he knows the subject entrusted to him. At present American recitalists honor British composers at the rate of anywhere from two to five pieces per program while British recitals recognize American composers at a rate of less than one piece per ten programs. Anything to correct this relationship entirely disproportionate to merit, will be whole-heartedly received.

Advertising Talks

A Discussion of the Psychology that Dominates the Advertising Page—an Instrument as Responsive and as Intricate as the Modern Console



UOTING from Mr. Harry Tipper in Advertising Fortnightly, "It is well perhaps to restate the fact that the final purpose of advertising is not to prove the comparative superiority of the article in competition. The object of this advertising is to take it out of competition, so that it will no longer be compared, but will be accepted by the buyer" not on competition but on merit.

Do we want the public to buy our recital, our composition, our organ, because they cannot get a substitute article anywhere else as cheaply as they can get ours? Or do we want them to buy from us because they want our particular product irrespective of all competing products? The lesson is rather plainly written in the world in which we live and move and have our income. And it is interesting to note that three builders are now using the services of the exclusive advertising man, the man trained to cultivate publicity; not one of these three know anything about organ building; their business is not organ building but name building. And if they have their way, their products will be bought not on competition but on preference—unless the other builders follow their lead and protect themselves with advertising and publicity work that shall achieve similar results for themselves. If all builders were to engage this powerful instrument, each in his own behalf, we should soon reach the era of the perfected organ—because an inferior product wouldn't have a chance in the world.

In planning an advertisement, the first question, in our own particular sphere, is: Is the public already interested in what I have to offer? If the answer is yes, then we can give them a pretty stiff page-full, and they will read it all. If the answer is no, we must give them less and make that less go considerably farther—and there's nothing quite so good as a pretty picture, a fine illustration, to entice a reader's eye; once we catch an eye, we have half the individual. Given an interesting picture, and psychological copy, no reader will escape at least a part of the message.

One firm, the Wurlitzer Co., worked an effective advertising message into the Sunday gravure section by supply-

ing the newspaper with a fine list of live photographs, from which the editor selected eleven to make up a full page. The only credit the builder got out of it was the name-plate which

the chosen radius. Second insertion two weeks before; third insertion ten days before, followed by continuous insertions for one week prior to the event. Simultaneously with this advertising campaign, keep the newspapers supplied with live news items about yourself (very brief) and about their new organ, if it is a dedicatory recital; mention the builder and supply some technical data of popular sort, also keeping the local press in touch with some of the other recent installations of that particular build-



FOUR IN ONE

Theater men know more about the public than they do about advertising, but their working knowledge of the public is their protection when they enter the advertising world. Here is an example of killing four kinds of the public with one advertisement—and only ten words. 1st, prestige building—note the name Stanley and its attractive, self-confident setting. 2nd, reaping a harvest sown by others—only two words, Buster Keaton, yet enough to fill the theater for a week. 3d, baiting the trap with Outcast and letting the public sell itself on the idea—and every theater man knows it will. 4th, novelty—Pietro Yon. Of all the millions who passed the Stanley during that week, how many knew Pietro Yon? Though not ten out of ten thousand organists are ignorant of that name, yet hardly ten among ten thousand of the public knew him there. To have explained who he was and what he could do, would have defeated the Stanley purpose; it would have been an explanation—when good advertising demanded, for showmanship purposes, in dealing with the let's-take-a-chance-and-see public, assertion, not explanation. Mr. Buhler, manager of the Stanley enterprises, wrote a masterpiece of advertising in electric lights

was prominently placed on one of the eleven photos before the newspaper got it. The rest of the publicity value went to the trade in general.

Many a recitalist, conducting his recital-selling business on limited funds, does not know how to use the "freedom of the press" and the result is sickly business instead of healthy growth.

What is the first thing to do when a recital is booked, say in Skidmore, North Dakota? Send news of that fact to every newspaper editor in Skidmore and to every newspaper within fifty miles radius. When the program is ready, send out the complete program, with a few special popularizing comments on one or perhaps two numbers. Later on, send another bulletin dealing with the recitalist's activities in some other place, or some other field. Then take some advertising; first insertion a month in advance, in every newspaper within

er. Include a newspaper-screen single-column plate of yourself very early in the campaign (and ask for its return, including postage for it). On the day of the recital have each local newspaper supplied with a double-column newspaper-screen photo, using a different photo for each newspaper. After the recital, get copies of all the papers—and if you get good notices, write a personal note of appreciation to the editors.

Cost? Certainly it will cost, both time and money. Do we ever get anything without paying the price for it? It is merely a question of deciding whether or not our ability to play organ recitals is worth the effort and the cost of making them commercially profitable. Artistic merit will merely make them artistically successful—which never yet paid a bill for any man. It will require honest advertising and shrewd publicity to make them financially successful.

Enrico Bossi



ACCEPTING an invitation to give a series of recitals on the New York and Philadelphia Wanamaker organs, Mr. Enrico Bossi came to America; on February the 17th Mr. Bossi boarded the S. S. de Grasse for his native land—and on the 21st passed suddenly after a brief illness into the great beyond. The Bossi that came, was royally welcomed. The Bossi that left, carried with him the affections of the thousands who saw him and heard him, and the profound gratitude of those who heard him and understood.

Personally I shall remember him for two things: as a good sport, unafraid of the monster Wanamaker consoles, so mysteriously new and different; and as a profound and lovable artist with a message as genuine as ever was the message of a great spirit. Though Mr. Bossi had passed his three-score years and was half through his ten, the younger generation of organists could not scoff at his technic, nor did the good-sport in the man allow him to be surpassed on the score of memory playing. He came as the greatest composer and organist in Italy today, yet not so much as organist but rather as composer. When his first recitals had been concluded in New York and Philadelphia, he reigned supreme as the greatest artist Europe ever loaned to the American organ world.

On the New York platform he appeared with one of the Wanamaker staff standing by his side through the recital, ever ready to lend assistance should the console prove too much under the excitement of his New York debut on an instrument so different from what Italy had always given him; but Mr. Bossi reigned over the console himself, he did not resign. Occasional assistance seemed to be rendered him, but no ear could detect its nature. Mr. Bossi played with a whole heart, and two intent eyes that scanned now this side and now that of the great console, ever in search of some bit of tonal beauty, which a hand was always ready to reach out and command. And it was Bossi's ear that conceived, Bossi's eye that discovered, and Bossi's hand that commanded that tonal beauty. And the music flowed sweetly, or flowed majestically on, with no rhythm sacrificed to registration. A master indeed, was Enrico Bossi.

His art was warm, genuine, new. It was Bossi. He chose to end his Bach with a *diminuendo*; no *fortissimo*

mo could flow through Bach if Mr. Bossi's heart said it were not natural, not beautiful.

And his personality on the platform? It was charming, it was warming. He was a great man; his modesty, his genuineness proclaimed his greatness from the housetops. True, his portrait shows a stern, frigid countenance, but the camera deceives. There was only warmth, only greatness, only the loveliness of art behind it. Applause such as few receive, was given to him, and it grew and grew; wherever he went, it grew.

What a pity to change a praiseful critique into a mournful obituary. I did not meet Bossi. He had enough strangers coming to him, for their own or other interests. I only saw, only heard, and vastly appreciated the man from the purely disinterested viewpoint of a member of his art-loving audience. At the organ-orchestral concert, so magnificently presented in the Wanamaker auditorium, Mr. Bossi again came to the front amid the galaxy of stars surrounding him on the program, and he came not by self assertion but by merit, merit quiet and unostentatious, yet as commanding as a Matterhorn.

A great artist has passed, an artist whom America could know and understand only, as it has proved to be, at the hour of his Walhalla. Playing the organ, to Mr. Bossi was not a business, not a science, not a life study—it was a glorious but virile pleasure, and he made it an equal pleasure to listen to him. He used his organ not to amuse his brain, but to satisfy his heart, to encourage his sense of color, and to minister to the craving of the man's spirit within him. A great artist came, triumphed—and passed on.

— T. SCOTT BUHRMAN

ORGAN-ORCHESTRA CONCERT

CINCINNATI MAKES A RECORD THAT IS A NOTEWORTHY ACCOMPLISHMENT

TO this city belongs the distinction of a unique concert, at which for the first time two new works were given their world premiere. I say new advisedly, for the Toccata, though by the immortal John Sebastian was presented in a new orchestral dress that added wonderfully to its effectiveness. It was a Popular concert of the Cincinnati Symphony, at the time honored Music Hall, where many great music events have taken place during the past fifty years. The conductor was Fritz Reiner, to whom the organists owe a very great debt for making it possible to hear the organ in combination with the orchestra at its very best. The program was as follows: TOCCATA, ADAGIO AND FUGUE IN C, Bach; CORTEGE AND LITANY, Dupre; ALLEGRO FROM SIXTH "Sym-

phony" (arranged by the composer), Widor; and SYMPHONY in C minor, Saint-Saens. Not a light program, though it was a popular concert. Marcel Dupre was the organist and his new Cortège and Litany proved to be very beautiful and was received with great enthusiasm. His arrangement of the Bach number was masterly and his use in it of the organ and orches-



MR. PALMER CHRISTIAN

Who represented America in the notable Wanamaker concert with the famous organists of Belgium, France, and Italy

tra antiphonally, was marvellous. The Widor ALLEGRO and the complete SYMPHONY of Saint-Saens were given perfect performances, and one left the Hall feeling that he had heard great music reverently and skillfully performed. The most beautiful part of it all was, however, the beautiful spirit shown by the conductor, organist, and orchestra, in performing music for music's sake; the element of personal display was nowhere to be observed. The Hall, seating about four thousand, was completely filled, two hundred standing, and many turned away disappointed at their failure to be admitted.

—SIDNEY C. DURST

NEW YORK DOES IT TOO WANAMAKER CONCERT DIRECTION PRESENTS A NOTABLE STAR ENSEMBLE

BOSSI, Christian, Courboin, Dupre, and Henry Hadley with seventy of his Philharmonic Orchestra, under the patronage of Mr. Rodman Wanamaker, appeared in festive concert Feb. 11th before a packed house, and swung into the air over WJZ for millions of listeners. Bach's C major TOCCATA-ADAGIO-FUGUE was arranged

by Mr. Dupre for concerto presentation, Bossi's A minor, De Lamar's E major—these were the chief works, with Dupre's *CORTEGE AND LITANY*, and three movements from Widor's Sixth "symphony" arranged as concerto, supplemented the program.

The organ-orchestra idea is commendable, and flattering to the organist; perhaps some day there will be sufficient literature in the idiom to eliminate the necessity for rewriting Bach: isn't it true that the best interests of the organ can only be served by intentional composition for organ and orchestra, and not by make-shifting of purely organ works?

The audience was enormously enthusiastic, and the American star on the program shone no dimmer by comparison with his associates. It was a great treat for the organ profession to hear its instrument associated with a competent orchestra. Again the lovable personality of the now lamentably deceased Enrico Bossi made a warm spot in the program and won him flattering and genuine applause.

By radio also the concert was interesting and effective. Contrast between organ and orchestra was usually favorable, and the technic of broadcasting the difficult combination was handled satisfactorily from the artistic standpoint—which is not easy when



MR. FIRMIN SWINEN

Formerly of Antwerp, now of Philadelphia, who recently returned to New York City to give a recital in the Wanamaker Auditorium. Mr. Swinnen is devoting his time exclusively to recitals, teaching, and composition.

a divided organ complicates the problem. Mr. Rodman Wanamaker is the present-day organ profession's most distinguished patron.

Points and Viewpoints

In Which the Other Side of the Question is Given
Further Consideration by Interested Readers

SONATA VERSUS SYMPHONY By FREDERICK C. MAYER

UNDER ordinary usage, any composition written in Sonata form, containing movements, etc., would be called a Sonata when written for one or two instruments. When written for orchestra, such a composition is called a Symphony, as we all know. Was it Widor that first used the word Organ-Symphony in place of Sonata? I suppose he felt that his works were more orchestral than organ compositions before his period, and that he was striving to reproduce, in a way, the effects of an orchestra through the ever-increasing imitative power of modern organs. But unfortunately we lose our track of terminology in such change of name. A Choral Symphony means a Symphony (orchestral, of course) with the assistance of a chorus (voices, of course.) An Organ Symphony, if the same trend of thought were used, would mean a Symphony (orchestral) with the assistance of an organ.

I wonder if we are not upon the threshold of an era where the organ

and orchestra will be combined, not to display the organist as a virtuoso (when the composition would be called a Concerto) but to use the organ as an adjunct to the tonal powers of the orchestra. But if we have already used the term Organ Symphony to mean an organ solo in larger form, how shall we speak of the form of composition I have just referred to? A Symphony with Organ might do, and yet how is the layman ever to get through his head the difference between this and an Organ Symphony? I believe you and I could settle this matter in short order, but what about the composers of various lands who will write "Organ Symphonies" when they mean Sonatas of a modern style for organ?

After all, it is not the dictionary that makes terminology, for this merely records what experts in a given line are doing and calling their doing. It is the musicians who should meet such a problem in a logical manner and settle it. Dupre followed his forerunner Widor, and Dupre's work is more symphonic in effect than Widor's i. e. to me. But perhaps here is a hidden

point: the modern organ, played in an orchestral manner, really suggest symphonic effects—i. e. the type of effects that we obtain from Symphonies played by orchestras, with involved interweaving of masses of thematis and tonal color—which can never be obtained from Sonatas for piano, piano & violin, trios, quartets, etc. The adjective "symphonic" could never be applied to the latter, while it can, and is, and will be, more and more applied to organ compositions in larger forms.

The word symphonic need not upset the use of Symphony in its logical and previously accepted meaning. It would be interesting to talk over this matter with Dupre himself, if one had the opportunity.

THE BACH G-MINOR

By E. A. BILODEAU

SOME time ago* I sent you two scales of six† whole tones and you gave me a "comeback"‡ and "forced" it further, which I consider good driving and my mind readily ascends§ to you for I love brains.

We now have two scales¶ and four chords which take in all notes on the piano; Oh Liberty! what sins are committed in thy name?

If you like exploring I do not care what you do; I release you from all** obligations.

*Nov. 32nd, 1847.

†Meaning seven.

‡No, no; we never do that.

§Direction is mis-quoted.

¶See page 667 November 1924 issue.

**Only death can do that.

OH CLEVELAND!

HOW could you? For shame did an Immortal Saint (alias T. A. O. subscriber) exhibit this from the columns of the Cleveland Plain Dealer, that the whole world might know the perfidy of it—

"BATS" in the ORGAN

"Once the finest instrument of its kind in the world, the great organ of Notre Dame, in Paris, is now reported to be perishing from mildew and dry rot.

"The organ was entirely reconstructed during the five years ended 1868, and has eighty-six keys, more than a dozen keyboards and twenty-two pedals. But it has not been cleaned since 1894, and the organist of the cathedral states that it is filled with dust and dead bats and swallows."

The bats were not to blame; they merely tried to follow the swallows back home. We must forgive the C. P. D. for the "dozen keyboards," for did they not use "in" and not "at" for their heading?

IMPOSSIBLE

My Bonnie leaned over the gas tank,
The height of its contents to see;
He lighted a match to assist him—
Oh, bring back my Bonnie to me.

Organs Under the Microscope

An Application of Constructive Criticism in an
Effort to Encourage the Much that is Good
And Eliminate the Little that is Bad

CHICAGO, ILL.

ROGERS PARK METHODIST

HINNERS ORGAN CO. have one of their representative products among the newer instruments of the Mid-West Metropolis. The Echo Organ includes a lovely Viola Aetheria, and a Vox Angelica and Fernflöte to

nest Bloch, the composer, gave a short address.

The instrument was built from specifications drawn by The Temple organist, Carleton H. Bullis. It has very few duplexes, but many unifications of the softer ranks. The latter are not extensions of essentially 8'

the additional contacts separately controlling selected items such as couplers or appropriate pedal combinations.

The new Temple edifice, one of the most strikingly picturesque examples of architecture in Cleveland, occupying a site facing beautiful Wade Park, was recently completed at a cost of \$1,300,000.

Rabbi Silver has announced that the organ will be featured before each service in a half-hour program of devotional music. —CONTRIB.

GAINESVILLE, FLA.

UNIVERSITY OF FLORIDA

THE SKINNER ORGAN COMPANY is the builder of a 4-68-4101



THOUGH IT SPEAK WITH THE TONGUES OF ANGELS

And yet have not the charity of console convenience, it profiteth the organist but little. This was not so in the pre-orchestral, pre-jazz age of organ playing; it is so today. The Hillgreen-Lane console adopted by Mr. John Cushing for his Holy Trinity Episcopal organ in New York City, and designed by Mr. Gustav F. Dohring, Eastern Representative of Hillgreen-Lane, gives the maximum of control with the minimum of effort—which is a scientific fact and not organistic opinion. Readers interested in console placements will find that the bottom row, left to right, gives Pedal, Swell, Great, and Choir stops; the top row gives the Solo couplers and stops to the left, and then from left to right the couplers to Pedal, Swell, Great, and Choir—so that the several groups come directly above the stop-tongues of their respective manuals. The isolated tongues distributed across the top row, between the coupler divisions, are Harp 8', Coupler Cancel, Chimes, Harp 4'. Color is used to assist in distinguishing families of registers

match, relying upon a rich French Horn for backbone. To replace the usual dull tone with the French Horn is an idea worth studying. The Choir begins with an English Diapason, adds three strings and a flute, includes a Clarinet, and calls it done when a 4' and 2' flute have been added for brightness; and it does make an interesting division.

There are 25 8's, 3 4's, and a 2', with richness added by 4 reeds. The preponderance of 8's gives the voicer a hearty task, and one that is being discharged with credit by the best of our modern voicers. There are 27 Couplers and the usual list of accessories.

CLEVELAND, OHIO

THE TEMPLE

THE new Kimball in The Temple, Cleveland, Ohio, was formally dedicated with Charles M. Courboin at the console. The entire fund for the organ was raised among members of The Temple Women's Association, who took this occasion to present their gift to the congregation. Er-

ranks, but rather downward extensions of certain customary 4' and 2' ranks, making them available at a variety of pitches along their respective manuals. The principal 8' ranks are not unified, except certain ones as extensions into the Pedal. A number of usual independent pedal ranks are placed in the Solo chamber, and extended upwards over the range of the Solo manual. The console has curved stop-key bolsters similar to the Hope-Jones console, but with a deeper swing to the curve, and with a stop-key arrangement harking back to the arrangement in vogue in stop-knob consoles with all couplers grouped together under the music rack. This organ is perhaps the first example in either church or theater having as extensive an equipment of double-touch—Swell, Great and Choir manuals each having a selection of stops and couplers available on second touch, conveniences which Mr. Bullis has put to practical use from the start, especially in the organ accompaniments of the choir music. All manual, universal, and cancel pistons also have double-touch,

instrument to increase the organ wealth of the State that has perhaps fewer organs than any other—though this is circumstantial evidence and may not be taken as fact. There is a Flute Triangulaire that looks interesting at 4' pitch, and the usual list of things definitely associated with Mr. Skinner's handiwork. There are 32' Bourdon and Bombarde on the Pedal, with a fine 16' Gamba and Violone to take the muddiness from the over-Bourdoned Pedal Organ of today. The Echo contains Quintadena, Vox Humana, Aeoline, and Voix Celeste—charming, and condensed. It will be worth double its cost in musical possibilities.

The Solo Organ—Gamba, Gamba Celeste, Concert Flute, English Horn, Tuba, Tuba Mirabilis, and the derived 16' and 4' Tubas—is also condensed to the limit, and yet musical to the last drop. The Great is brightened by a Twelfth, Fifteenth, and 3-rank Mixture the Swell depends upon a Fifteenth and 4-rank Mixture the Choir's best investment is a Nazard, and the Piccolo comes next: these two Choir

registers can be used against every other in the whole section. A Clarinet may be a Clarinet today, tomorrow and forever; but when we have a Nazard to add, it becomes a new kind

popular charm of the Harp is available on every manual.

St. Paul, Minn: CHAPEL, ST. CATHERINE'S COLLEGE
Builder: REUTER ORGAN COMPANY

19. 8' DIAPASON m-73
20. VIOLE D' ORCHESTRA m-73
21. SALICIONAL m-73
22. VOIX CELESTE m-49



METAL PIPE MAKING
(Hook & Hastings)

THE BUILDER'S WORRIES

May not begin here but a great many of them lodge here. The tone of the completed product is made or marred in the metal-pipe making room—and what would the modern organ be without its Strings, Dulcianas, Geigens, Diapasons, and Reeds! Wouldn't want to buy it, would you? The metal-pipe room in the Hook & Hastings factory poses for readers of THE AMERICAN ORGANIST; the two men at the rear left are casting metal which is "heated to 650 degrees and poured into a sliding trough which is moved laterally over the linen-covered surface of the casting bench. The result is a sheet of metal" in this instance 17 feet long and 2 feet 6 inches wide

of Clarinet; ditto with a Piccolo. Then instead of merely a Choir Gamba, Dulciana, Oboe, and Clarinet, we have two kinds of each. Ad infinitum.

The purchasers had money enough to dispense with borrowings from the manuals, though borrowing, carefully done by an enthusiastic organist of good experience, could take the same funds and increase his ostensible resources considerably. (This is one good way to start a debate.)

ST. PAUL, MINN.

ST. CATHERINE'S COLLEGE

THE REUTER ORGAN COMPANY furnishes in correct form for reproduction in these pages the specifications of an organ of importance that is built upon 3 diapasons, 6 strings, and 5 flutes for manual foundation, embellished by 1 diapason, 1 string, and 4 flutes of 4' and 2' pitch, with two 3-rank mixtures. The proportions are excellent—a good body of 8' strings, more strings than anything else, and a great many more upper-pitch flutes than strings or diapasons; these flutes will give coloring and make for beautiful registrational possibilities. There are 5 reeds—two for power and three for beauty. And the

V: P3. G10. S14. C6. T33.
R: 3. 12. 16. 7. 38.
S: 8. 12. 16. 8. 44.
B: 5. 2. —. 1. 8.
P: 108. 732. 1084. 475. 2,399.

PEDAL: V3. R3. S8. B5. P108.

1. 32' Resultant No. 2.
2. 16' DIAPASON w-32
3. BOURDON w-44
4. GEDECKT No. 18-S
5. 8' CELLO No. 10-G
6. Flute Dolce No. 3
7. 16' TROMBONE m-32

A Cathedral Chimes (from Choir)

GREAT: V10. R12. S12. B2. P732.

8. 8' FIRST DIAPASON m-61
9. SECOND DIAPASON m-61
10. VIOLE DA GAMBA m-61
11. VIOLE D'AMOUR m-61
12. DOPPLE FLUTE w-61
13. CLARABELLA w-61
14. 4' OCTAVE m-61
15. 4' FLUTE HARMONIC m-61
16. III. MIXTURE m-183
17. 8' TUBA r-61
- B Cathedral Chimes (from Choir)
- C Marimba Harp (from Swell)

SWELL: V14. R16. S16. B—. P1,084.

18. 16' BOURDON w-73

23. AEOLINE m-73
24. GEDECKT w-73
25. 4' FUGARA m-73
26. 4' ROHR FLUTE m-73
27. 2' FLAUTINO m-61
28. III. DOLCE CORNET m-183
29. 8' OBOE r-73
30. CORNOPEAN r-73
31. VOX HUMANA r-61
- D Cathedral Chimes (from Choir)
- E MARIMBA HARP wb-49 Tremulant

CHOIR: V6. R7. S8. B1. P475.

32. 8' GEIGEN PRINCIPAL m-73
33. DULCIANA m-73
34. CONCERT FLUTE w-73
35. FLUTE CELESTE 2-rks. m-110
36. 4' FLUTE D' AMOUR wm-73
37. 8' CLARINET r-73
- F CATHEDRAL CHIMES mt-20
- G Marimba Harp (from Swell) Tremulant

COUPLERS: 23

PEDAL GREAT SWELL CHOIR

4'	GS	GSC	S	SC
8'	GSC	GSC	S	SC
16'		GSC	S	SC

ADJUSTABLE COMBINATIONS:

BACH CLUB DALLAS, TEXAS

THE BACH CLUB, Dallas, Texas, held a meeting February 2nd in the First Baptist where the large Odell organ has been rebuilt and a Hill-green-Lane Antiphonal organ placed. The meeting was devoted to the study of specifications used in these organs. A large number of the Club had gone the previous week to Denton to hear Dr. Charles Heinroth open the Moller organ installed in Denton College. Plans were made for the examination of nine candidates to be heard in Bach playing February 17th.

Mrs. J. H. Cassidy, director of the Bach Club, is heard over WTAA the first Sunday night of each month, broadcasting from the First Baptist Church.

L.A. THEATER ORGANISTS CLUB LOS ANGELES

SPEAKING of Pelagianism, our friend the Editor would certainly have seen a great many traditions shattered had he attended the First Annual Frolic of the L.A.T.O.C. Even though the recital did not begin until after midnight and it was raining too, there were about six hundred friends and organists present. Admission was free and there were no requests for refund of ticket prices. It was reported that there were several casualties from hearty laughter, but aside from that other injuries were slight. Although one of the village choir lost a bustle, a bathing beauty lost one of a valuable pair of ear rings, purchased for the occasion at Kress's, and the villain in the play lost his toupe, the frolic moved along very smoothly with a scintillating array of talent never before seen behind the footlights. Price Dunlavy, jr., as stage manager was very proficient; Johnny Hill did splendid accompanying; and as chairman of the committee and star of the entire evening Helen DuFresne should be awarded a new style Kinura muffler. Without further comment we herewith reprint the program and advise other languishing organists to go and do likewise.

1. The Village Orchestra

Played by
Sam Caldwell and his Carmel
Theater Orchestra

2. Battle Hymn of the Republic. Old Vitagraph Film

Note: Owing to the serious subject of this film and its unintentional comedy there will be no musical accompaniment to this picture.

3. The Choir Practise

Katherine Flynn, Helen DuFresne,
R. E. Becker, Claude L. Riemer

4. Apache Dance

Ella Miller, James Means

5. Bass Viol Solo

Chauncey Haines

6. Operatic Arias

Signora Galli Cootchie,
Signor Hootchie Cootchie
Accompaniment by Oakley Knoll
Helen DuFresne,
Price Dunlavy, Jr.,
John E. Hill

7. Songs and Dances from "Topsy and Eva"

The Drunken Sisters

Bonnie Mae Olsen, Marie Rambo
8. Hollywood Christmas, or Parted
and United

Play by Roy Medcalfe
Time, Present.
Place, Hollywood,

The Old Homestead

Mary Hardeider..Mary Templeton
Steve Hardeider..Claude L. Riemer
John Hardeider...Harry Q. Mills
Gora Applesseed...Katherine Flynn
George Hardeider...James Means
The Baby.....By Itself

9. Rumpus Baby Star presented by Mr. Ilyinski

Marie Lindanger, Geoffrey Gledhill

10. Bathing Revue

Julius K. Johnson and Chorus
Arthur B. Fritz, Roy L. Medcalfe,
Harry Pyle, Walter Freed, R. E.
Becker, Price Dunlavy, Jr.



MR. JOHN PRIEST, B.A., Oxon, played the following program on the new four-manual Skinner in Moss's Colony Theater, New York, March 11th:

Sonata in D minor, Pagella; Gloria Domini, Noble; Prelude and Fugue in A minor, Bach; Ave Maria, Bossi; Theme and variations, Angellili; Danse Macabre, Saint-Saëns; Echo, Yon; Prelude to Tristan, Wagner; Elfentanz, Johnson; First Concert Etude, Yon.

This recital was under the joint auspices of the National Association of Organists and the Society of Theater Organists. Mr. Priest is Vice-president of the S.T.O., and organist at the Colony. A description of this organ was published in THE AMERICAN ORGANIST November 1924.

WOMEN ORGAN PLAYERS CLUB BOSTON

THE Women Organ Players Club reports a most successful evening "party" Feb. 11th at the Estey Studio.

In spite of the inclement weather, about forty members and guests were present, Mrs. Natalie Weidner acting as hostess in the absence of Miss Lang, whose mother was seriously ill.

After a group of organ pieces by Stoughton, played on the automatic organ in lieu of the Yon CONCERTO GREGORIANO that was to have been played by Miss Lang and Mrs.

Hemenway, Mrs. Wiedner introduced the speaker of the evening, Mr. B. M. Davison of the White-Smith Music Company, who spoke most inspiringly on "Pep" versus "Inertia."

A social hour followed, with refreshments and dancing.

Feb. 17th the Club held its regular monthly meeting at the Estey Studio, Miss Edith Lang presiding. After the business meeting, guests were admitted for the following program:

First movement of Sonata in C minor, Guilmant

Mrs. Elena Donaldson

Paper: "A Defense of the Rank and File"

Mrs. Sallie Frise

Reve d'au Enfant, Ysaye

Londonderry Air, Kreisler

Mrs. Marjorie Donaldson Vance,
violinist

Mrs. Elena Donaldson, at the organ

About ten names were added to the rapidly growing membership list. To quote from the Musical Courier, "It would not be rash to predict that this Club may conceivably become an important music factor in this community."

Future events for the Women Organ Players Club include the following: March 17, regular monthly meeting with Dr. Hamilton C. Macdougall as guest of honor, who will give a talk entitled "In General"; March 25th, Organ Recital at the Morgan Memorial Chapel, Miss Alice Mabel Shepard and Miss Daisy Swadkins, A.A.G.O., organists; April 14th, a visit to the Skinner Organ Factory as guests of Mr. William E. Zeuch.

The program of Miss Shepard and Miss Swadkins includes two movements of Lemare's "symphony" in G minor, In Springtime by Chaffin, In the Night by Torjussen, and Marche Religieuse by Guilmant, played by Miss Shepard; two movements from the W. F. Bach D minor Concerto, Rhapsodie on Breton Theme by Saint-Saëns, Scherzo and Allegro by Guilmant, played by Miss Swadkins; and the four-hand Sonata by Merkel, by both players.

Though not officially arranged by the Club, there has been announced the engagement of one of its members, Miss Ruth F. Tisch, to Mr. John F. Robinson; this is the result of Mr. Robinson's securing Miss Tisch as substitute organist in his theater. Being a theater organist has its hazards? or its compensations? or its surprises?

ETERNITY

Here is a sample of the sort of law one legislature approved to govern railway operation:

"That when two trains using double tracks meet at a crossing, both must stop and neither shall proceed until the other has passed."



MR. DAVID MCK. WILLIAMS

Who has developed the music of one of New York City's finest churches to an enviable point of perfection, being especially noteworthy for his unaccompanied choral work and pianissimo technic. Mr. Williams is an advocate of the short, concentrated course of study and coaching, and is devoting the first month of the summer to special classes in choir training and church routine for choirmasters and organists. It is a wholesome sign to have practical organists of Mr. Williams' position in the profession apply the Master Class idea of intensive training to the ultra-practical aspects of the church organist's duties hitherto left so largely to chance and dependent so insecurely on the individual's possible ability to acquire experience in time to save his choir work from mediocrity.

Boulder and Denver

By **FREDERICK J. BARTLETT**

Special Representative

THERE have been several outstanding events both at Boulder and at Denver during the past two or three months. We had the pleasure of listening to Clarence Eddy a short while ago. He gave an excellent recital on the large Austin in the University of Colorado and left a host of pleasant memories in the minds of his audience. Early in February the organ at Denver University was officially opened by Clarence Reynolds, City Organist of Denver.

This instrument has been entirely rebuilt and electric action installed by Mr. Fred Mennier of Denver, and is at present a worthy addition to our best Denver organs.

Dr. Frank Wilbur Chace, head of the music department of the University of Colorado, favors us with regular Sunday afternoon recitals. Dr. Chace's programs are always well received.

During the Christmas period Handel's "Messiah" was performed very creditably at the University under the auspices of the Boulder Musical Society.

Among the theater organists there have been some changes: Mr. Herbert Alvin Houze has left the Curran and

Miss Frieda Hammer, a graduate of Wyoming University, now officiates. We are installing a 3-m Wurlitzer Unit at our Isis Theater in April. The present instrument, a Robert Morton Unit, has proved very satisfactory but the owners feel a larger instrument is necessary, so have chosen the Hope-Jones type. Miss Grace Barry is my assistant at the Isis Theater. Among the Denver Theater Players some additional changes have taken place. Mr. Franz Rath, Jr., is now at the Rivoli and Mrs. Viola Lee has taken his place at the American Theater, the owners of a large Robert Morton. Mr. Robert Slack and Mr. Oberfelder, the two impresarios of this district, are placing before their audiences this year some of the finest talent obtainable. The Denver Civic Symphony under the direction of Mr. Horace Turmans is doing a very commendable piece of work by their efforts to give the people the music of the masters.

Boulder is one of America's beauty spots; should any of my brother or sister organists, wishing to prove my statement, make this their choice for the coming summers vacation, I shall deem it a pleasure to be of any assistance I can to any or all of them.

Paris Notes

By **HUGH McAMIS**

Official Representative

THERE is a custom in Paris of having sacred concerts in the churches with paid admission. It does not seem just for a church to be asked to pay the large cost of an augmented choir, orchestra, and maybe a guest conductor, which are needed to give proper rendition of some of the larger works. Many states have a law forbidding any charge to be made for entrance to a church. The free-will offering is then the only resort, but too often the larger coins and even bills seem timid in leaving their soft warm nests in pockets to the cold, hard silver plate.

The cost here is very moderate, ranging usually from 15 cents to \$1.50 (3 to 15 francs) and the s.r.o. sign is too frequently seen. If the concert is on Sunday tickets must be secured well in advance. The charge made is sufficient to have the affairs decently advertised along with the other musical attractions on the bill boards.

The Madeleine has a concert once a month during the winter. On St. Cecilia's day the society known as "The Friendly Association of Church Singers" with an adequate orchestra under the able direction of Paul Vidal of the Conservatoire gave an admirable reading of Cherubini's Mass which was composed for Charles X at Reims in

1825. The work is seldom heard and while one enjoys hearing it once, one cannot help feeling they will not lose much if not again—as our ears are beyond this style now.

The grand organ is certainly not a model instrument. However with M. H. Dallier at the console we forget many of its faults. I remember attending a large wedding several years ago when Bach's MY HEART EVER FAITHFUL was used as the Bridal march. Later the organist improvised on the theme using a bit of the Vox Humana with Dopped Flute runs; one could readily see why our much-beloved Vox is almost totally ignored in this land, also the Tremulant which had an out-of-breath quiver. I asked Widor once if I could use it in his ANDANTE CANTABILE from his FOURTH and he replied emphatically "no!" But some take their coffee without sugar.

On December 11th at the same church the first part of Franck's REDEMPTION and Gounod's "GALLIA," were sung, with M. Dallier playing CLEGIE by Faure and the TOCCATAS of Bach and Widor. At the other concert, Handel's CONCERTO in D. Franck's PASTORALE, and Bach's FUGUE in E minor were played:

There is an interesting series of six recitals on Saturday evenings at the Church of the Strangers, by Vierne, Andre Marchal, Georges Jacob, Marthe Braquemond, Bonnet and Widor. The organ works on these six programs were:

- 11 Bach
- 8 Franck
- 6 Vierne
- 4 Widor
- 2 Bonnet



Los Angeles Organ World

By ROY L. MEDCALFE

Official Representative

PASADENA has joined heartily in the Eisteddfod movement and a committee representing practically all art, music, and dramatic organizations is working to perfect plans. One of the purposes will be to favorably influence the installation of municipal organs at Pasadena and Los Angeles. The L. A. Theater Organist Club was officially present at the first meeting.

The Temple Herald of the Temple Baptist Church, Los Angeles, in its issue of February 8th pays the following tribute to the organist Dr. Ray Hastings:



MISS GRACE CHALMERS THOMSON

Of St. Paul's Cathedral, Atlanta, who went from New York City to the southland and whose work in Atlanta church music is unusually energetic and noteworthy

- 2 Guilment
- 1 Howells
- 1 Gigout

There is a small charge made at these and the church is always full.

The Church of the Sorbonne has given Franck's BEATITUDES, Berlioz' REQUIEM, and Mozart's REQUIEM." Although these are not up to the highest standard the church is always full.

There seems to be a greater responsibility on us organists than our two a week and the usual Christmas and Easter stand-byes. Why not have more good musical services if we can get them properly financed?

THIRTEEN YEARS—Following our Pastor's anniversary comes that of Dr. Ray Hastings, our beloved and efficient organist. He has presided at the Temple Organ for thirteen years. He is a thorough artist, an accomplished musician and a composer of note. Temple Church admires him for his musical ability, and loves him for his genial, cordial, kindly disposition. He is dependable in every way. During his thirteen years at the organ the Pastor has never heard a word of adverse criticism upon him, as a musician, a Christian gentleman or as a faithful,

dependable co-worker. He is "the foundation upon which Temple music is built." The Pastor congratulates both Dr. Hastings and Temple Church upon this happy service together and trust that it may be continued for many years."

Dr. Hastings will be assisted by an orchestra of forty-five men from the Philharmonic in playing the accompaniment for Verdi's Requiem given by the L. A. Oratorio Society under the direction of John Smallman.

Clarence Eddy made his first Southern California appearance by giving the opening recital on the new Skinner organ in the First Methodist Church at Long Beach, February 22nd. The splendid choir under the direction of Robert E. Clark presented four special numbers. Mr. Eddy played at the Angelus Temple in Los Angeles the following evening and at the Bovard Auditorium the 24th under the auspices of the College of Music U. S. C.

The first Annual Frolic of the L. A. Theater Organists Club, notice of which appears elsewhere in this issue, was quite literally a howling success.

Dr. H. J. Stewart was the guest of honor at the February meeting of the L. A. Musicians Club. Homer Grunn is the new president of the Club.

Many members of the L. A. Theater Organists Club are playing radio programs from the Wurlitzer studio broadcasted at noon and at 5:45 p.m. over KNX.

Nino Marcelli is directing rehearsals for the San Diego presentation of Dr. Stewart's Cantata, "THE HOUND OF HEAVEN."

Arnold Dann, of the new First Methodist in Pasadena, formerly of Winnipeg, where he conducted the Choral and Orchestral Society, presented the first of a series of recitals recently. His playing of Handel's CUCKOO and NIGHTINGALE Concerto (allegro) and the Best FANTASIA ON A WELSH MARCH, received much favorable comment.

Paul G. Hanft recently came from Boise City, Idaho, to begin his engagement as organist at St. James Episcopal, Los Angeles.

The Whitney Boys Chorus gave a Pasadena Concert at the Holliston M. E. Feb. 15th.

Dudley Warner Fitch, of St. Paul's Cathedral, Los Angeles, has arranged his second annual secular concert for presentation Feb. 24th.

Clarence Eddy was tendered a reception at the Institute of Musical Art by Alexis Kall, director, Feb. 20.

Bullock's Chorus and an orchestra of forty directed by William Tyroler are preparing the Liszt cantata "ST. ELIZABETH" for an early Los Angeles performance.

Warren D. Allen of Stanford University will give the opening recital on

the new Hollywood High School Organ.

The presentation of Dr. H. J. Stewart's canata "STAR OF THE BRAVE," written for the dedication of the organ in San Francisco's Palace of the Legion of Honor, received most complimentary criticism.

Dean Walter F. Skeele, assisted by Mable Culver and Halbert Thomas, played an enjoyable program on the Bovard Auditorium organ as part of the February meeting of the A.G.O. Southern California Chapter.

Seattle

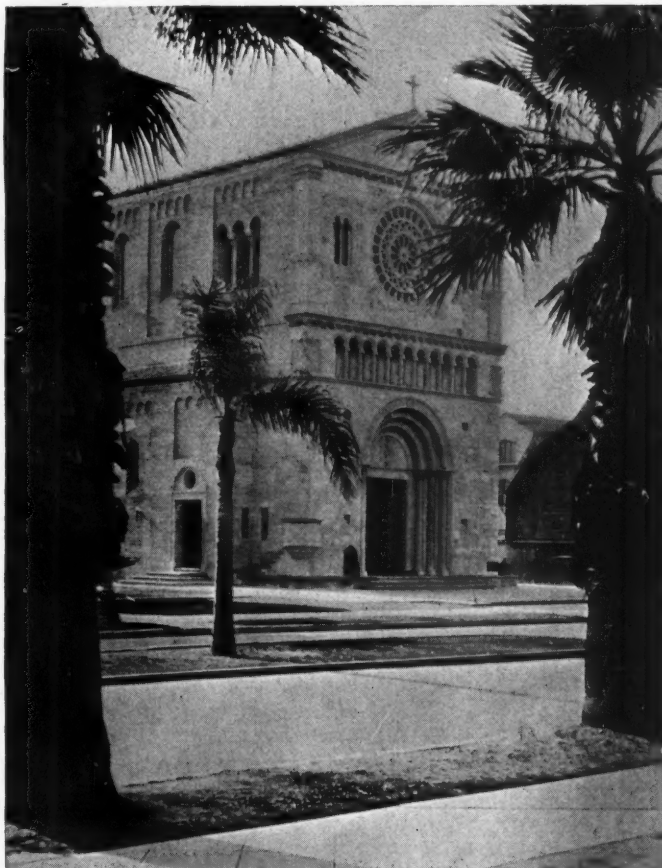
By *FREDERICK C. FERINGER*

Official Representative

MY first impression of any one is always met with the mental question, What kind of a man is he? Aside from art, fame, or personality, I am always interested in knowing something of the underlying consciousness of a man, which is the source from which all genuine cultural individuality springs. In the case of Mr. Charles M. Courboin this question was answered and to my complete satisfaction. His personality appealed to me from the first handshake and we talked freely, without decorum. The strongest trait in his make-up is sincerity and his keen brown eyes express a frankness which at once reassures and inspires confidence.

Our conversation began with a general discussion of American organs. He was in the midst of a continental tour in which he concertized upon representative instruments. His principle criticism was directed at an apparent lack of attention to the finer details of organ building. He blamed the architects of our auditoriums for not providing the proper space for organs and pointed out a number of cases where it was evident that the building architect was ignorant of fundamentals of organ installation. He mentioned the Salt Lake City organ as being one of the finest examples of organ construction he had found.

Mr. Courboin spoke of the splendid work being done by Mr. Wannamaker in New York City by providing a shop for organ building in his big store, where fine workmen have nothing to do but maintain and improve the largest organ in the world; and believes that a few more Mr. Wannamakers throughout the country would vastly improve organ conditions in America. We need schools with good organs for students under the direction of the best teachers. These schools should be backed by private capital such as the Eastman School at Rochester, but the tuition



DR. ROWLAND DIGGLE PLAYS AMID THE PALMS

St. John's new Church in Los Angeles houses a Skinner organ upon which one of America's most prolific composers of music for the organistic masses makes music to his heart's content

should be free to worthy students. Government ownership of school's would not be satisfactory, the element of politics influencing the best selection of teachers. American organists as a whole need stricter training and organ students should have a better foundation of piano work before taking the organ. The American Guild of Organists is trying to improve this condition; the examinations should be severe enough to warrant the academic degree they represent.

Mr. Courboin wished to be understood as not criticizing but as merely pointing out a few places where his opinion improvement might be made. He spoke very highly of the achievement of the American organ world, when considering but a decade ago organs were little known outside of churches and the tour of a concert organist was out of the question on account of inadequate instruments available for recital purposes. He likes the big out-doors and open-heartedness of the West and believes a great future is in store for it.

I asked Mr. Courboin his opinion of the best American organs and his personal idea of the Straight and Unit systems. He said that partial unification, say about 25%, is a good thing and that we all owe a great debt to Mr. Robert Hope-Jones.

When asked what his ideal organ would be the writer was quite surprised when Mr. Courboin began to speak of an organ with a thousand stops, six manuals, about twenty-five diapasons of varying degrees of quality, and a whole choir of tubas in a separate chest; and—why not?

Mr. Courboin gave two recitals in Seattle recently on the 4-55 Skinner at Plymouth Church. His Bach playing impressed me very much because it was both Bach and Courboin; the master and the artist. Both programs were played entirely from memory and like all artists Mr. Courboin does everything just a little different. The ponderous dignity of the instrument expresses the same genuine sincerity under his masterly fingers as the man himself does in his daily life.

Dickinson's Lecture Recitals

By L. M.

(IN presenting herewith, in so far as the present issue provides space, a brief review of Dr. Clarence Dickinson's famous Lecture Recitals given annually in Union Theological Seminary, New York, the Editors are merely endeavoring to present, for the consideration of all program-makers the world over, a digest of the acknowledgedly unusual things in some unknown manner unearthed by Dr. Clarence Dickinson and his invaluable and equally industrious wife Mrs. Helen A. Dickinson. This is in no sense a critique of Dr. Dickinson's work; the only intention is to be able to present enough matter and comment to give valuable program suggestions to all who may be interested in receiving them. If the pager finds it necessary to split a paragraph in the middle, the reader may be assured that the next issue shall complete the article, and, we hope, subsequent issues will carry further program suggestions as culled by our special correspondent from the activities of the Dickinsons.)

— THE EDITORS

In this age of specialization it is unusual to hear a lecture in conjunction with a musical program given by the same person when both lecture and music are of the excellence of those given by Dr. Clarence Dickinson in his Series of Historical Organ Lecture Recitals at The Union Theological Seminary, New York City. These recitals have become an institution. This year's series of four were given over to "The Development of the Art of Music in the Western World in its Geographical, Formal, Social and Religious Progress."

In presenting the first program, Dr. Dickinson was assisted by Mrs. Marie Stapleton Murray, soprano, and The Madrigal Chorus of the Institute of Musical Art, a recent and very promising organization under the direction of Miss Margaret Dessoff. The arrangement of the musical numbers is worthy of note as it proves the studied carefulness with which Dickinson programs are built. As the center of musical supremacy moved from land to land, a group of numbers were selected from that particular country. In this way the audience could clearly follow the outline of geographical advancement from the 14th to the 19th Century, and more fully appreciate the illustrations given.

England, the first country, was represented by John Dunstable's "ROSA BELLA," a short number originally written for three voices, but

played on the organ by Dr. Dickinson. Flanders followed with a "SANCTUS" from the Mass "POUR QUELQUE PEYN" by Jean Okeghem, also played on the organ by Dr. Dickinson. The "AVE VERUM" of Josquin Des Pres, the celebrated pupil of Okeghem, was sung by the chorus.

Proceeding to Italy, we are shown the advancement wrought by Adrian Willaert in his amusing "THE TIPSY SONG," written in two parts and played on the organ, and by Jacques Arcadelt in his "AVE MARIA," built on an old chorale theme and well-known to most organists. Dr. Dickinson's unique arrangement of this number calls for chimes, celesta and other orchestral effects. Three madrigals followed: "TRISTUS EST ANIMA MIA" by Orlando Di Lasso, "LA CRUDA MIA NEMICA" by "the saviour of church music" Giovanni Pierluigi di Palestrina, and "DIMMI, GLORI GENTIL" by Leon Leoni.

England once more came to the front, this time with contributions of a higher form by John Bull, Henry Litchfield, and Thomas Greaves. The organ solo of Bull, "THE KING'S HUNT," true to its name, makes an excellent program number enhanced by the Dickinson arrangement. "INJURIOUS HEARTS" by Litchfield and "COME AWAY SWEET LOVE" by Greaves contrasted the true contrapuntal styles, the first in a more serious mood, the second for brightness.

The scales of supremacy were again weighed down by the results of Italy's efforts, illustrated by a song of Claudio Monteverde, "LASCIASTEMI MORIRE," sung by Mrs. Murray who brought out its slow, sustained beauty. Through the efforts of Jean de Lully in combining the best of the Italian style of opera with the beloved characteristics of the French ballets, France was made the dominating figure of music in his time. "BOIS EPAIS," sung by Mrs. Murray, served to illustrate his distinct style.

Germany, with her line of great musicians, then held the fort in undisputed supremacy. From these great composers, only two were selected, Bach and Wagner. It is not necessary to go into detail on the famous soprano aria, "DICH THEURE HALLE" from Tanhäuser, nor the CATHEDRAL PRELUDE AND FUGUE of Bach. However one must pause a moment to pay homage to the unusual interpretation given the Bach by Dr. Dickinson. Usually played throughout in a maestoso style on full and medium organ, Dr. Dickinson drew a striking contrast both in rhythm and tone color

between the two movements. The PRELUDE, taken in an almost exaggerated, broad and majestic tempo, worked up to a tremendous climax in the end, the chords being doubled and played an octave higher. The FUGUE, played on soft strings, began "like a deep sigh" and continued throughout in a slow, restrained tempo, the theme, reappearing in varying tone-colors on other manuals, keeping muted strings as the general effect and gradually dying away as the phantom theme appeared for the last time in the Pedal on a soft 32 ft. tone.

Over the border line of Germany to Russia, characteristic Russia, "THE OX CART" of Modest Moussourgsky was played on the organ by Dr. Dickinson. His arrangement is splendid and faithful both to the thought of the composition and to the spirit of Russian music. The steady pull of the oxen, the thudding of ponderous hoofs on soft clay soil, the dumb, measured stride of the beasts as they come from afar, pass by, and plod their way into the distance, is heard in a gradual crescendo and diminuendo in the Pedals. It made an especially effective number.

The last country, France, traced the geographical ascendancy through the 19th Century. Dr. Dickinson played the *PIECE HEROIQUE* of Franck in a vigorous manner bringing out the dramatic effects with decisive rhythm and telling registration.

The second program of the series took up the advancement of music in its formal aspect from the Round to the Symphony. Dr. Dickinson was aided by Miss Marie Mikova, pianist, Godfrey Ludlow, violinist, and a choir of mixed voices.

Dr. Dickinson's method of explaining Fugue form was highly instructive and so simplified as to make it easily understood by all. Before playing Bach's FUGUE in G minor he interpolated a short FUGUE written and played by Miss Charlotte Mathewson on a well-known theme. And here was an interesting Dickinson anecdote, the kind he so generously and whimsically sprinkles through his talks. It happened one afternoon several years ago while trying the organ in one of the high churches in Spain that the priest asked to hear a number he had always heard about but never heard performed. And so, in the impressive silence of the high-domed church he played this great American tune, "YANKEE DOODLE." It was this tune Miss Charlotte Mathewson used for her theme while Dr. Dickinson explained, step by step, in the order of their appearance, the theme, answer, exposition, episode, theme in minor, stretto, and coda, all in a space of 48 measures—making it probably "the shortest fugue ever written."

Brevities

Personal and General News Items Briefly Stated for Record

PERSONAL NOTES:

CHARLES WAKEFIELD CADMAN, American composer, has been invited to be guest conductor of the Capitol Theater Orchestra, New York when two of his works, "THE THUNDERBIRD SUITE" and "THE HOLLYWOOD SUITE" are presented there in March.

ARPARD E. FAZAKAS, New York, is now finishing the rebuilding of Mr. Demarest's organ in the Community Church, New York.

M. P. MOLLER, JR., lately recovered from typhoid fever, has been ordered to go to Florida for a rest. Mr. Moller left on the 7th of this month and expects to return in April.

ALBERT RIEMENSCHNEIDER has resigned his position in the Euclid Avenue Baptist, Cleveland, to devote more time to recital work and teaching.

WILLIAM WOLSTENHOLME has been made president of the London Society of Organists for 1925. Mr. Wolstenholme, born in Blackburn, 1865, was sent to the College for the Blind Sons of Gentlemen in Worcester, where he attracted the attention of Dr. Done, then organist of the Cathedral. Upon leaving Worcester, he returned to Blackburn to become organist of the St. Paul's there. In 1902 he was at the King's Weigh House Church, Mayfair; later at All Saints', Norfolk Sq.; and is now at All Saints', St. John's Wood. In 1908 Mr. Wolstenholme made a recital tour of the United States.

RICHARD KEYS BIGGS gave three February recitals in the southland—Fairfield, Miami, and Lakeland.

MARCEL DUPRE played his American farewell recital Feb. 27th and returned to Paris after playing in two score American cities; he will not return next season but will conduct a master class in Bach playing and in improvisation, the latter based upon his new book on improvisation.

DR. GEORGE HENRY DAY of St. John's Church, Wilmington, Del., has transferred his activities to Christ Church, Rochester, N. Y. The organists of Wilmington gave Dr. and Mrs. Day a farewell dinner when many glowing tributes, all well deserved, were paid.

MISS NADIA BOULANGER, the first French woman organist to visit America, was heard in recital on the Wanamaker organ January 15th before an audience of notables that packed the house; she wrestled with the great Wanamaker organ valiantly and convinced her audience that France has some women organists about ready to approach competition with America's brilliant feminine recitalists.

CHARLES M. COURBOIN'S recitals since Christmas, confined to eastern districts, included 18 engagements in six weeks. During March he will appear in the South, and later in the Mid-West.

GEORGE W. GRANT has transferred his activities from St. James' Church, Long Branch, N. J., to St. John's, Roanoke, Va., where he is to have a new organ of half a hundred registers and may add a boychoir to his 34 voice mixed chorus. Mr. and Mrs. Grant have already added one boy, their first, to the future welfare of boychoirs—for which most certainly the reader joins the writer in calling congratulations. St. John's has just spent a hundred thousand on a new parish house.

T. SCOTT BUHRMAN gave a concert in New York with his chorus and soloists and stored away several hundred dollars as a festive fund for monthly choir events. (Gotta get my name in T.A.O. somehow.)

FRANK STEWART ADAMS has deserted bachelorhood and married Miss Anna Elizabeth French. Having been, up to the time of this serious event, also a professional theater organist, Mrs. Adams will easily understand any profanity her gentle husband may indulge in when he arrives home from work each day.

MISS ELLEN M. FULTON of Scranton had the misfortune of a fire that destroyed the Fulton residence.

WANAMAKER AUDITORIUM, New York, presents the following notable events: Firmin Swinnen, March 6th; Palmer Christian, the 12th; motion picture and music festival, 17th to 21st; organ and orchestra, March 27th; Harold Gleason April 2nd; and a Good Friday Concert April 10th.

THE MORNING TELEGRAPH, a New York newspaper, has sent Mr. Theodore



M. JOHN E. HILL

The second of the heavenly twins of Hollywood Theater, Los Angeles, Calif., who works in such harmony with his compatriot that it has become the organicist marvel of all Hollywood. Mr. Hill, when having nothing worse to do, serves efficiently as the noble Secretary of the Los Angeles Theater Organists Club. (See page 70 of our February issue.)

Stearns, its music reviewer, to the Island of Capri, to complete the writing of his opera "Atlantis", paying all expenses and giving the Composer every advantage for the project.

ARPARD E. FAZAKAS recently completed the rebuilding of the Community Church organ, New York, for Mr. Clifford Demarest, who gave the dedicatory recital.

FRAZEE is building the new 56-stop organ for Mr. William E. Wood, America's lonely example of the Organist Emeritus; the former Cole organ was recently burned with the church, and Mr. Cole will voice the new instrument.

KIMBALL recently opened their new organ in Kimball Hall, Chicago, with an invitation audience to hear the dedicatory recital, by Mr. Charles M. Courboin.

BAUMAN LOWE, choirmaster, and Mrs. Lowe, organist, of St. John's, Elizabeth, N. J., have the following on their special musicals for the season: Rebekah, Bach's Sleepers Wake, Christmas Carols, Verdi's Manzoni Requiem, and Dubois' Seven Last Words. Mr. Lowe, besides being the incarnation of dynamite and other energetic things, is organist of St. Bartholomew's, Brooklyn.

ARTHUR BLAKELEY'S compositions were given in a feature program in the Ambassador Theater, Los Angeles. The major work was "Psalm 126" scored for orchestra, chorus, and quartet.

PHILIP JAMES presented his Montclair Orchestra of 36 instruments in the High School, Montclair, N. J. The Orchestra is supported by sustaining membership.

WILLIAM H. JONES of Raleigh, N. C., is conductor of the St. Cecilia Club of 32 women's voices and the Raleigh Male Chorus of 20 voices, and combines both organizations in subscription concerts.

FIRMIN SWINNEN gave 154 compositions in his first ten recitals at the Du Pont estate, including 6 Bach, 3 Mendelssohn, 3 Widor, and various other works in the larger forms, including contemporary publications.

HAROLD GLEASON, a favorite with his home public in Rochester, N. Y., is scheduled for recitals in New York and Boston; Mr. Gleason is private recitalist and advisor to Mr. George Eastman, a member of the faculty of Eastman School of Music, director of David Hochstein Memorial Music School, and an adherent to the growing school of memory players, memorizing all compositions for recital appearances.

MYRON C. BALLOU was one of the prime perpetrators of a Hospital Fund benefit concert in Providence, R. I., when Batiste was

represented on the program with the St. Cecilia No. 2, for which Mr. Ballou "expects to be ostracized by the Purity League, though Batiste was the first great theater organist—wasn't his favorite stop in the organ the Thunder Stop!" No use in ostracizing Mr. Ballou, he'd only be up to some other mischief; better let him alone. Anyway Batiste is no less musical than some of Bach any of us can pick out, and profundity is no particular virtue.

AMONG RECITALISTS:

WARREN D. ALLEN: Jan. 6, Claremont, Calif., Pomona College; Jan. 11, Stanford University.

HENRY F. ANDERSON: Dec. 23, Cleveland, Emmanuel.

ALLAN BACON: Dec. 14, Sacramento, Calif., First Congregational.

SAMUEL A. BALDWIN: Wednesdays and Sundays, New York, College of the City of New York.

LUCIEN E. BECKER: Dec. 9, Portland, Ore., Reed College Chapel; Dec. 16, Portland, East Side Baptist; Jan. 13, Reed College Chapel.

PALMER CHRISTIAN: Dec. 14, Ann Arbor, Mich., University School of Music; Twilight recitals every Wednesday.

A. G. COLBORN: Jan. 8, Bristol, England, St. Stephens.

FRANK MERRILL CRAM: Jan. 18, Potsdam, N. Y., Normal Auditorium.

CHARLES RAYMOND CRONHAM: Dec. 28, Jan. 4, 11, 18, 25, Feb. 1, Portland, Me., City Hall Auditorium.

FREDERICK TRISTRAM EGENER: Feb. 3, Mar. 3, St. Catharines, Ontario, Welland Avenue Methodist.

EDMUND SERENO ENDER: Jan. 23, 27, Baltimore, Groucher College.

KENNETH EPPLER: Dec. 15, Jan. 12, 26, Feb. 9, Auburn, N. Y., First Presbyterian.

LYNNWOOD FARNAM: Jan. 22, Atlanta, Ga., First Presbyterian, Guild recital; Feb. 2, 9, 16, 23, New York, N. Y., Church of the Holy Communion, series of four Bach Programs.

H. A. FRICKER: Dec. 6, Toronto, Canada, Metropolitan Church.

CHARLES GALLOWAY: Jan. 8, St. Louis, Mo., Holy Communion, dedicating new Moller.

FREDERICK W. GOODRICH: Portland, Ore., Public Auditorium, by Radio Station KGW; McMinnville, Ore., St. James', dedicating new Moller.

DANIEL A. HIRSCHLER: Dec. 29, Eureka, Kansas, Congregational, dedicating new Reuter.

MISS MINNIE JUST KELLER: Dec. 8, Pottstown, Pa., Emmanuel Lutheran.

EDWIN ARTHUR KRAFT: Jan. 5, Cleveland, Ohio, Trinity Cathedral.

ROLLO F. MAITLAND: Feb. 17, Philadelphia, First New Jerusalem Church, dedicatory recital.

C. ALBERT SCHOLIN: Jan. 25, Waterloo, Iowa, First Methodist Episcopal.

HENRY F. SEIBERT: Jan. 9, New York, Town Hall.

MISS GRACE SWITZER: Dec. 5, Texas, City Temple, Guild recital.

H. L. YERRINGTON: Jan. 1, Norwich, Conn., First Congregational, forty-fourth annual recital.

MUSICALES:

AEOLIAN CHOIR, Asheville, N. C., conducted by Arthur L. Manchester, gave its first concert of the present season Jan. 22.

LUCIEN E. BECKER presented a music program with assisting artists under the auspices of the Monday Musical Club, Portland, Ore., Jan. 19.

G. HAROLD BROWN, First Methodist, Port Huron, Mich., directed the presentation of Handel's "Messiah", given in the First Congregational Jan. 26.

MISS LILIAN CARPENTER, Jan. 10, New York, Wanamaker Auditorium, under auspices of Washington Heights Musical Club, assisting violinist and soprano.

FREDERICK TRISTRAM EGENER will direct the presentation of "Holy City" in the Welland Avenue Methodist, St. Catharines, Ontario, April 4.

MISS ELLEN M. FULTON directed the Feb. 1st presentation of "Elijah" in the Second Presbyterian, Scranton, Pa.

OMAHA, NEBR.: 27 choirs joined in a concert given at the Presbyterian Dec. 28 for the benefit of a municipal organ campaign. Six hundred singers took part. The concert was given under the auspices of the Guild and Mr. J. H. Simms and Mr. Ben Stanley directed. Mrs. Louise Shaddock Zabriskie, prominent Guild worker of that city hopes to make this an annual affair.

LORENZO PRATT OVIATT: Jan. 11, St. Augustine, Fla., Memorial Presbyterian, assisted by violinist.

PRINCETON SEMINARY CHORUS under the direction of Mr. F. D. Jenkins, and organization of 43 theological students, visited New York City Jan. 25th at the invitation of two churches and gave an elaborate program of men's chorus numbers in the Second Presbyterian at the evening service, and shorter programs at the morning and afternoon services in the Fifth Avenue Presbyterian; in addition the Chorus broadcasted Saturday evening, and recorded on phonograph records on Monday. Under Mr. Jenkins' patience and skill these 43 musical amateurs of the Seminary have attained a delightful ensemble of rich mellow tone of fine resonance and an excellent interpretive ability.

MILTON SLOSSER is being featured regularly in organ solos at the Missouri Close-up Theater, St. Louis.

WILLIAM T. TIMMINGS and Frederick Stanley Smith were presented by the Lancaster Chapter of the N.A.O. in a joint recital at the St. James' Episcopal, Jan. 12.

GENERAL NOTES:

APPROXIMATELY one million and a quarter dollars annually is expended in deficits by eleven of the twelve permanent symphony orchestras of the United States. This sum represents the difference between the gross income and the gross expense of these organizations. The investments of the Chicago orchestra yield a return which takes care of its yearly losses by the securities owned by the New York Philharmonic and Philadelphia orchestras do not balance the budgets. Cheer up organists desk you're lucky.

CARNEGIE HALL has been sold by the estate of the late Andrew Carnegie to Robert E. Simon who has agreed to Mr. Carnegie's stipulation that the auditorium be continued in operation for five years, although that period may be shortened if another hall is erected in the meantime.

NOTRE DAME'S organ, which has heretofore been supplied with wind by manual labor, is now equipped with an elaborate organ blower and as a result M. Cabail-Coll, builder, has been able to install a complete system of electric blowing. Through the courtesy of Mr. Farnam we were able to print in **THE AMERICAN ORGANIST** a photograph of the last of Notre Dame's organ blowers.

M. Louis Vienne makes the following report on the Cathedral organ: "It is filled with dust and dead bats and swallows, and is perishing from mildew and dry rot. Parts of the mechanism are falling to pieces, and the sounding boards are falling. A few days ago one of the biggest of the organ's 5246 pipes only just missed crashing down on a crowd of worshippers. This is all due to lack of money. Notre Dame Parish is the poorest in Paris."

UNITED STATES CIVIL SERVICE COMMISSION announces that applications for music teachers to fill vacancies in the Indian service at large closes Feb. 17. Entrance salary \$1,200 a year. Advancement in pay may be made without change in assignment up to \$1,500 a year. Furnished quarters, heat, and light are allowed appointees free of cost. Duties consist of organizing and training mixed choruses, quartets, and other music organizations, and to give vocal and instrumental lessons. Competitors will be rated on their education, training and experience rather than examinations.

DEPARTMENT OF COMMERCE, Washington, D. C. report that according to data collected at the biennial census of manufactures, 1923, the establishments engaged primarily in the manufacture of piano and organ materials reported products valued at \$37,583,672 of which amount \$37,128,500 was contributed by piano materials and \$455,172 by organ materials. The rate of increase in the total value of the products as compared with 1921, the last preceding year, was 102.1 per cent.

HARRY LAND, a collector of rare clocks in Richmond, Ind., has a large German clock which was made in the Black Forest about 1775. In the face is concealed a pipe organ which will play once an hour or once every 20 minutes according to the adjustment. There are eight different tunes.

A FIRE in the Crematory in North Bergen, N. J., burned the organ room and chapel. The damage is estimated at \$10,000.

LOEW'S INC., together with those enterprises owned and managed by it, turned a net profit of \$2,949,052.52 for the fiscal year ending with August 31, 1924.

CHURCH OF THE HEAVENLY REST recently sold a plot of land belonging to them for about \$2,000,000 to Mr. Frederick Brown, a New York realtor as a site for a 22 story office building.

GUILD NOTES:

HEADQUARTERS held the New Year's Day Luncheon in the Waldorf Apartments of the Waldorf-Astoria. The guest of honor was Miss Nadia Boulanger. Mr. Bossi who accepted the invitation to attend was unable to do so because of illness. Rev. Ernest M. Stires, D.D. delivered a speech on the importance of music in the church service and the need for cooperation between organist and preacher.

Letters of regret were read from Mr. Dupre, Mr. Noble, Mr. Henry S. Fry, and Mr. Healy Willan, and letters from distant members were received with enthusiasm. Mrs. Boulanger made a gracious speech which showed her mastery of the English language.

The luncheon guests numbered well over a hundred and owed its success to the untiring efforts and planning of the Social Committee and its able chairman, Miss Mary Arabella Coale.—JAS. W. BLEKKER.

BUFFALO: The Chapter presented Mr. Harold A. Fix in recital Jan. 13 at the Central Park Methodist Episcopal.

The Estey Organ Co., through Mr. McHaffey, invited the members of the Chapter to be guests at a recital, lecture, and luncheon at the Lafayette Baptist Church, Feb. 9. The new Estey Console with luminous stop knobs was demonstrated.

Mr. Healy Willan, Toronto organist, was presented in recital in the Westminster Presbyterian Church Feb. 23.

CENTRAL OHIO: The Chapter has engaged Mr. Clarence Dickinson, New York, for a recital April 23 and for a lecture recital the following day. He is also to teach a master-class in connection with the Ohio State Music Teachers' Association and the Federated Music Clubs, which convenes in Columbus, Ohio, April 20 to 24th.

CHESAPEAKE: Second Concert given by the combined choirs of the Baltimore Churches under the auspices of the Chapter. The concert was given in Peabody Hall, Jan. 27, with Mr. Edmund Sereno Ender directing.

INDIANA: January meeting was held Sunday, Jan. 18, at Church of Advent, Indianapolis. Minutes of preceding meeting were read by secretary. Mrs. Carrie Hyatt Kennedy, chapter delegate to district convention of Federated Music Clubs at Crawfordsville, gave an interesting report of the meeting. Those who gave programs for public school music appreciation reported good attention and interest and large attendance. Feb. 5 is the date accepted for Mr. Farnam's recital. Meeting was followed by recital by Mr. Horace Whitehouse, assisted by Mrs. Emma Rempler Whitehouse, contralto.

February meeting was held Feb. 8 in the B'way Methodist Episcopal. Minutes were read by the secretary and approved. A recital by Mr. Lynnwood Farnam was given Feb. 5 in Christ Church under Chapter auspices, the church was filled with no stand-

ing room. The dean of the Chapter was authorized to represent the Guild in the interest of an organ for the proposed community building which is being urged by the Mayor of Indianapolis. The meeting's program was given by Mrs. Mary E. Wilhite, assisted by Miss Lorinda Cottingham, violinist, and the quartet.

—MISS GEORGIA EVA LOCKENOUR

SOUTHERN CALIFORNIA: Jan. 20, recital in the First Methodist, Pasadena. Participating organists were Mr. Dann, Mr. George Mortimer, and Mr. P. Shaul Hallett.

TEXAS: Feb. 10, Mr. Carl Wisemann was presented in recital in Oak Cliff Presbyterian, Dallas. April 14, combined organ and choir recital, Miss Bernice Breg, organist. Concert given at East Dallas Christian. May 21, business meeting—election of officers, this will be held at the Y.W.C.A.

N.A.O. NOTES:

CAMDEN Chapter of the N.A.O. are now publishing a bulletin called *The Cipher*; Editor, Howard C. Eagin, Haddon Heights, N. J. It is the official organ of the Chapter giving the news and accounts of previous and future meetings of its members. It is a well planned bulletin and will tend to keep alive the interest of all the members, thereby insuring the Chapter against becoming a "has-been".

ASSOCIATIONS:

THE CITY MUSIC LEAGUE: although only beginning its second year has already attained a membership of over 8,000. The League furnishes exceptional privileges to students, teachers, artists, managers, and composers. Student members holding membership cards are entitled to two tickets at half price for almost any concert or recital in New York City, which makes it financially possible for them to hear the best music besides creating a paying public for the concerts. Teachers have the same privilege, and if of proved merit, they are recommended to enquiring students. An annual competition has been arranged for, at which teachers are permitted to present their pupils, the winners to be given a public debut by the League under the direction of an established manager. In helping young artists, the League puts them in touch with managers, assists in the arrangement of programs, and furnishes to patrons who may be interested, full information in regards to their ability etc. Artists are also recommended to managers in search of rising musicians. Composers having copies of their works for distribution may take advantage of the opportunities offered by the League to place them with artists and students. No fees outside of that for membership are collected by the League.

Besides the value to the student and the teacher as an educational medium, they are placing the concert business on paying basis. Free lists are no longer tolerated, as they believe that any music worth hearing is worth paying for; this in turn helps the artists and managers as well. The secretary of the League will gladly furnish further information to those writing to 250 West 57th St., N. Y. C.—H.L.B.

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